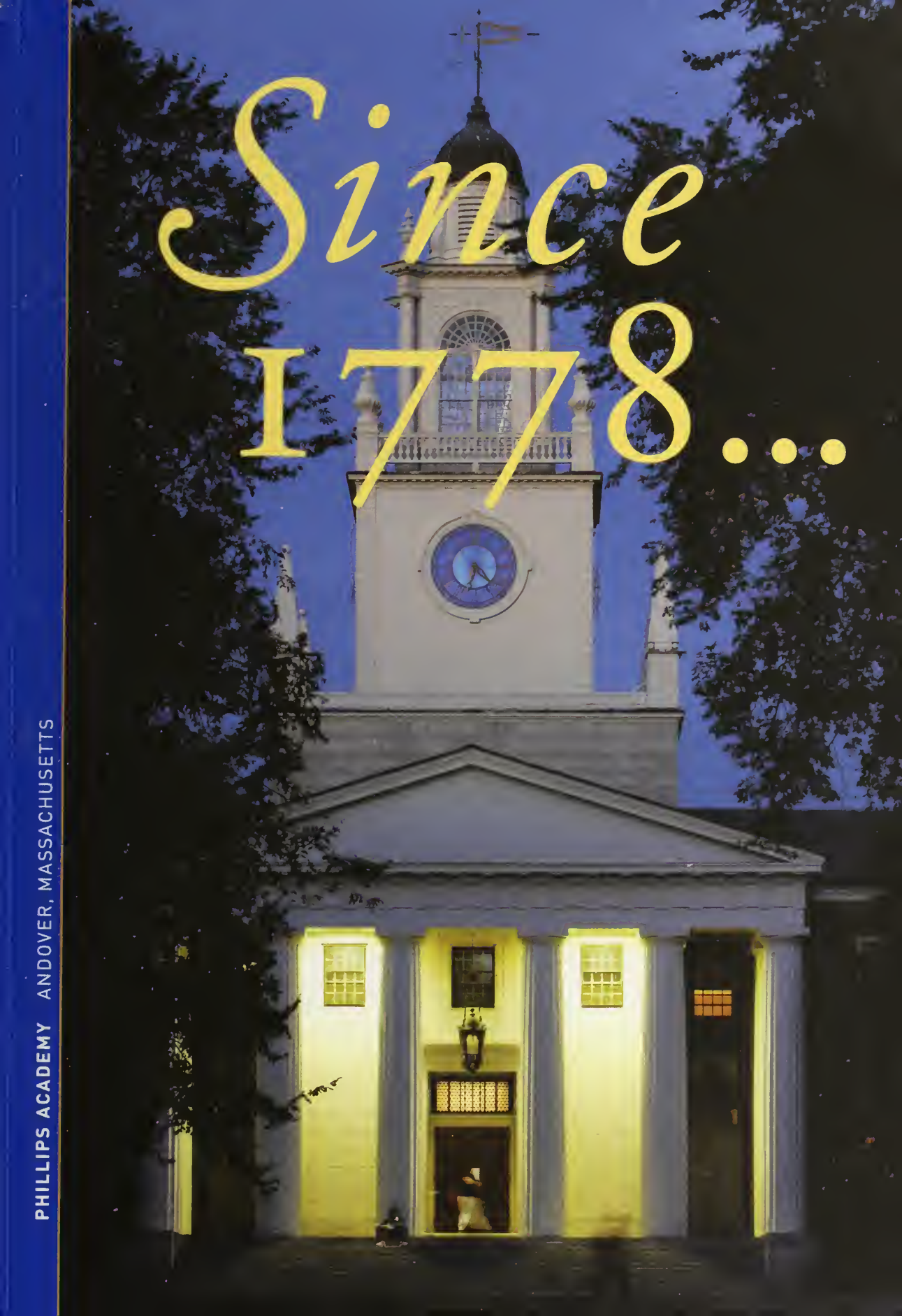

Since 1778...
PHILLIPS ACADEMY ANDOVER, MASSACHUSETTS

*Phillips Academy admits students of any gender, race, color, handicapped status, sexual orientation, religion, and national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of gender, race, color, handicapped status, sexual orientation, religion, or national and ethnic origin in administration of its educational policies, admission policies, scholarship and loan programs, and athletic and other school-administered programs.*

PHILLIPS ACADEMY ANDOVER, MASSACHUSETTS 01810-4161 978-749-4050

WWW.ANDOVER.EDU

*The material in this catalog is intended to provide general information concerning Phillips Academy rather than a complete record of any one year. It is not in any manner contractually binding, and the information herein is subject to revision and change.*

# Phillips Academy alumni have

**made a difference in their communities as mothers and fathers, sons and daughters, teachers and mentors and friends.**

They also have designed New York's Central Park;[1] founded Search for Common Ground, an NGO focused on the prevention of international conflict;[2] written the *Tarzan* novels;[3] co-founded Facebook and served as online strategist for the Barack Obama campaign;[4] treated ailing gorillas through the non-profit Mountain Gorilla Veterinary Project;[5]

summitted the tallest peaks on seven continents;[6] designed the Bunker Hill Monument;[7] founded the Department of Photography at the Museum of Modern Art;[8] co-produced and directed the PBS documentary CARRIER;[9] built the first sky-scraper;[10] won three Olympic gold medals;[11] served on the U.S. Supreme Court;[12] been an anthropologist and a human rights activist in Burma;[13] headed the Smithsonian Institution;[14] been the first black graduate of Harvard University;[15] won the Nobel prize for economics;[16] become CEO of Ashoka, investors in social change;[17] won an Academy Award;[18] worked as a Nigerian political activist and advocate for women;[19] served as 41st and 43rd presidents of the United States;[20] founded and published GOOD magazine;[21] coached three Super Bowl championship teams;[22] starred in television's *The O.C.* and *House*;[23] started Higher One, a financial services company serving higher education;[24] founded Doshisha University in Japan;[25] served as commissioner of baseball and president of Yale University;[26] become editor-in-chief of *Self* magazine;[27] served as the first woman post-master in the United States;[28] written *Friday Night Lights*;[29] rediscovered the ancient ruin of Machu Picchu in Peru;[30] served as founding director

of National Public Radio;[37] worked in Third World nations as a plastic surgeon with Operation Smile;[38] served with the Peace Corps in Togo, West Africa;[39] earned the National Geographic Explorer for the Millennium award;[40] become a leading authority on artificial intelligence, computers, and robotics;[41] written the screenplay for M•A•S•H;[42] received the Medal of Freedom;[43] won a Tony Award as co-creator of the Broadway musical *Spring Awakening*;[44] written a book about military service in Iraq;[45] won the Mellon Foundation's Distinguished Achievement Award;[46] founded a market-based production co-operative in Afghanistan;[47] built an art gallery in rural Tanzania;[48] flown fighter jets as the nation's first female Top Gun pilot;[49] won honors for Depression-era photographs in *Let Us Now Praise Famous Men*;[50] earned accolades as a leading contemporary abstract artist;[51] served as chairman and CEO of CBS;[52] won Emmy Awards for acting in *China Beach*;[53] received the Congressional Medal of Honor;[54] become president of Sun Dance Genetics;[55] created *PlanetWatch.org* to promote earth-friendly practices;[56] invented the telegraph and Morse code;[57] won a National Medal of Science;[58] authored *How the Garcia Girls Lost Their Accents*;[59] won three Pulitzer Prizes as an editorial cartoonist;[60] become an authority on childrearing, as well as an antiwar activist;[61] won the Nobel Prize for the cure of pernicious anemia;[62] become mayor of Boston and president of Harvard College;[63] won the Pulitzer Prize for environmental editorial writing at the *New York Times*;[64] raised funds for the Berkeley Symphony Orchestra and organized several community projects for Andover's annual Non Sibi Day;[65] practiced law and offered pro bono services to POWs;[66] recorded children's CDs including *House Party*, *Family Dance*, and *Night Time!*[67]

What will *you* do?

## This question is meant to inspire, not intimidate.

We expect you have many answers, but certainly not all. Of course, we can expound on how the mantle of the free world rests upon your shoulders. We can go on and on about your potential and great expectations. But the reason we started with some of our alumni's worthy accomplishments is not to prescribe where you will go or what you will do in your lifetime. Since Phillips Academy's founding more than 230 years ago, we have always believed that the end depends upon the beginning.

Imagine the next four years at Andover as *your* great beginning. Bring to us your intelligence and your tremendous curiosity, your mineral collection and your short stories, your football cleats and your charcoals. Pack your openness to try new things, your tenacity to learn things that upon first glance appear way over your head. Working together, we will erect the

scaffolding you need to someday reach answers to life's epic questions.

For now, it is all about the you of today. What will *you* do at Phillips Academy? These we know for sure: Expand your mind. Refine your thinking. Notice nuance. Widen your world. Learn Japanese from a new friend. Synthesize actions and epochs. See selflessness in action. Paint your face blue and white and scream wildly.

You also may read your poetry aloud. Be applauded. Learn to rely on your abilities. Try this. Try that. Find a love for fencing and tabouli, Möbius strips and geometry. Discover how much you care about other people and how many ways teachers can be there to help you earn your wings.

At Andover, your brain will do things you thought you could not do. And your heart will find things you have always wanted to do.

## What is it then, that Andover can do for you?

## STATEMENT OF PURPOSE

PHILLIPS ACADEMY, a residential secondary school, seeks students of intelligence and integrity from diverse cultural, racial, socioeconomic, and geographic backgrounds.

The school's residential structure enables faculty to support students in their personal, social, and intellectual development. The academic program fosters excellence in all disciplines within the liberal arts tradition. Faculty members guide students in mastering skills, acquiring knowledge, and thinking critically, creatively, and independently. The school strives to help young people achieve their potential not only intellectually, but also artistically, athletically, and morally, so that they may lead responsible and fulfilling lives.

The Academy is committed to establishing a community that encourages people of diverse backgrounds and beliefs to understand and respect one another and to be sensitive to differences of gender, ethnicity, class, and sexual orientation. In its programs, the school seeks to promote a balance of leadership, cooperation, and service, together with a deeper awareness of the global community and the natural world.

Andover's 1778 Constitution charges the Academy to prepare "Youth from every quarter" to understand that "goodness without knowledge is weak . . . yet knowledge without goodness is dangerous." This obligation challenges students in mind, body, and spirit to see beyond themselves and to go beyond the familiar; to remain committed to developing what is finest in themselves and others, for others and themselves.

This revised version of the Statement of Purpose, voted by the faculty in winter 2001, reaffirms the Academy's goals set forth in the Constitution of 1778.

# What will *you* do at Andover?


Think openly and deeply. PAGE 8

Connect. PAGE 20

Serve and lead. PAGE 30

Cluster. PAGE 38

Speak out. PAGE 44

Compete and be well. PAGE 46

Perform and create. PAGE 54

Explore. PAGE 64

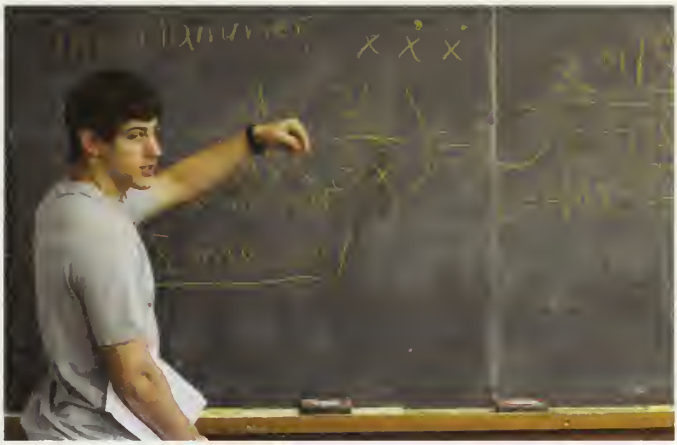
Embrace life. PAGE 78

*Programs & Resources.* PAGE 85

# Think openly and deeply.

Rigorous academics. Challenging curriculum. You have heard about them before. Both are indeed true of an Andover education—only more so. Andover has a particular academic alchemy that brings together bright, curious students with dynamic teacher-scholars. Let's call Andover's a "transforming" curriculum. An Andover education is an intellectual workout with faculty and peers who match your ability and [often] exceed it. If you are exceptionally capable in certain areas of study, you may enter the curriculum at advanced levels and go on to do independent and group work beyond the college entry level. Yes, you will learn to think critically and independently at Andover—to not only think outside the box but question why there is a box at all—and go on to construct your own structure. You will examine multiple perspectives, converse and debate, write, write, write, draw conclusions and schematics, work in teams, and pursue original research. You will analyze, rhapsodize, and agonize. You will put aside your carefully constructed pride and ask for help when you need to.

Andover's energetic community of learners begets a fertile environment for learning. Our size is a large part of our academic strength. The breadth and depth of Andover's course offerings present students with a wide variety of possibilities. Our faculty members, scholars and professionals in their own fields, do not use one teaching style to engage students. We feel that all students learn differently and that an effective approach to teaching is to use a variety of methods. Come confident in your abilities and prepare yourself for an intellectual adventure.



"For students to learn to think like an archaeologist or an anthropologist is very exciting."

HISTORY 100

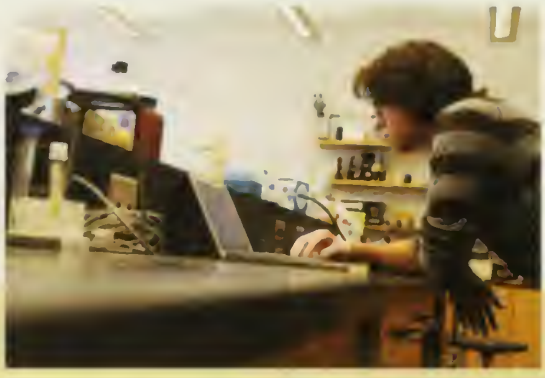
## World History 1000–1550: When Strangers Meet

The course could have been called simply *World History 1, 1000–1550.* But Andover's take on *History 100* is far more than a whirlwind survey of facts and dates; it is an initiation into the multidimensional intellectual life of Andover. *History 100: When Strangers Meet* is a yearlong junior history class that, in its teacher's words, combines "skill work with a good story." The class focuses on three themes—one each term. Each theme connects key episodes in global history that contributed to the emergence of a global network. "By concentrating on a plotline such as the emergence and influence of European nation states and exploring specific stories such as the early interactions of European explorers and Native Americans we learn history in a very vivid, *present* way," says Marcelle Doheny.

Living up to its name on a whole other level, *When Strangers Meet* also helps to integrate a group of entering students that comes from widely divergent backgrounds, culturally and academically. One of the course's objectives is to build in students the skills of a scholar. "They learn how to think like historians—how to develop a thesis, how to use details to support that thesis, and how to find meaning in the information. Some have already been exposed to that process, others have not. This establishes a common playing field for the upper years," says Doheny.

Students discuss, debate, reflect, and encounter the stranger in a host of ways including field research at Andover's own Peabody Museum of Archaeology with its foremost collection of Native American artifacts. "The Peabody is an unbelievably rich resource for us as it provides students with a chance to understand the past using nonwritten sources. For students to learn to think like an archaeologist or an anthropologist is very exciting."

Students inevitably have questions about current events. "We study *The Rise and Reach of Islam* their very first trimester. The notion that history helps inform the present is, I hope, something that we instill in our students," she says. "Students look at the Mongol invasion of present-day Afghanistan and want to know the latest news from that area. If the kids leave the classroom with questions to explore about the present, that is great."



BIOLOGY 600

## Molecular Biology Laboratory Research

*Finis origine pendet.* Phillips Academy's seal affirms it, and Kristen Johnson's take on teaching science manifests it. *The end depends on the beginning.* It is hard to talk about advanced studies in molecular biology at Andover without acknowledging Dr. Johnson's enthusiasm for interacting with students at every level of the science curriculum. It all starts with first steps.

"I love teaching *Intro to Biology* to the ninth-graders. If I can spark their interest, they will be the ones to go on to advanced study, to the molecular biology laboratory and beyond. I hope to introduce them to fields and opportunities they have never heard of," says Dr. Johnson.

To that end, she, along with the rest of the science faculty, is always coming up with creative ways to engage juniors, our freshmen. "In one class they might physically act out a biological process. When we study the process of photosynthesis, the students become parts of a chloroplast—a flashlight is the sun, tennis balls are electrons."

"Doing science" is the first goal of Andover's science program. It is how many students learn best and how true understanding seeps in. It is the principle that also guides the Molecular Biology Research Program at Andover.

The advanced program begins with *Biology 600*, a course in the basic techniques of laboratory research. Students learn how to clone DNA using bacteria, how to make copies of their own DNA from cheek cells, and how to carry out a well-controlled experiment and analyze data.

And then, with Dr. Johnson and other mentors, students use the laboratory to embark on their own independent research in molecular biology. Independent projects have ranged from looking at the abrogation of cancer cell proliferation in the presence of substances, such as vitamin D, to gene silencing in *C. elegans* worms using RNA interference techniques to the complexities of improving the fidelity of *in vitro* DNA replication.

"All of this research happens right here on campus because we have great facilities—and enthusiastic students and faculty. Keep in mind, these are *high school students* learning to carry out complex, well-controlled experiments, gather and analyze data, and troubleshoot problems," Dr. Johnson says. "I enjoy seeing these young scientists grow."

# “I enjoy seeing these young scientists grow.”

"Discourse and debate are so highly valued at Andover."

PHILOSOPHY AND RELIGION 430

## Law and Morality

*Law and Morality* is the sort of class that promotes deep-into-the-night conversation. What does an ideal society look like? What role does government play in that? What role do we have as citizens? What authority should the government have over individual lives and choices?

Tom Hodgson, chair of the Department of Philosophy and Religious Studies, has been stimulating Andover's young minds for more than thirty years. Readings on justice and equality in society by Plato, 16th-century British philosopher Thomas Hobbes, and the 20th-century American John Rawls fuel robust classroom debate. "Discourse and debate are so highly valued at Andover. We debate both sides. By helping students to reflect on power and authority and by delving into the writing of great thinkers, this class helps them understand their own views and moves them to a deeper understanding of Western political philosophy and how that plays out today," he says.

The latter part of the class focuses on democratic theory during the last five years. How does democracy work here? Is it possible or even ethical to spread a "Freedom Agenda" around the world? "Unless we understand the under-pinnings of our own Western political philosophy, how can we hope to understand non-Western political thought?

"This generation of students must recognize the importance of elevating political discourse, and philosophy can help. The central goal of our discussions is not to declare winners in our debates or establish a single set of unassailable beliefs, but to deepen understanding of complex theoretical and practical issues. We should all come away with better informed and more open minds," he says.

# ACADEMICS

AT-A-GLANCE

**5:1**
Ratio of students to faculty

**39**
Faculty holding PhD degrees

**222**
Total faculty

**13**
Average number of students per class

**95+**
Percent of faculty who live on campus

**300**
Total number of courses offered

**121**
Faculty holding master's degrees

**THE ACADEMIC PROGRAM** fosters excellence in all disciplines within the liberal arts tradition. Faculty members guide students in mastering skills, acquiring knowledge and thinking critically, creatively, and independently. The school strives to help young people achieve their potential not only intellectually, but also artistically, athletically, and morally, so that they may lead responsible and fulfilling lives.

**16,500**
Works in the Addison Gallery of American Art

**150,000**
Volumes in the Oliver Wendell Homes Library

**600,000**
Objects, photos, and documents in the Robert S. Peabody Museum of Archaeology

**10,000**
Images in the Peabody Museum image collection

**150+**
Total electives that can be taken at Andover, many of which you might not find anywhere else! A very short listing of unique electives includes *Fluid Mechanics, Existentialism, American Popular Culture, African Drumming Ensemble.*

**9**
Foreign languages offered at Andover: Arabic, Chinese, French, German, Greek, Japanese, Latin, Spanish, and Russian. Plus, once a week, several languages host "language tables" in the dining hall where you can enjoy special desserts over conversation.

# Connect.

When Phillips Academy began in 1778, it vowed to educate "youth from every quarter." The first class enrolled 13 boys. We presume our founder, Samuel Phillips Jr., himself a young man of 26, would be quite pleased to see how his fledgling school has grown. "Every quarter" today encompasses approximately 1,100 young men and women with a nearly equal number of each. (This ratio would likely delight Samuel's wife, Phebe, for it was she who conceived of an academy for girls, which would later become Abbot Academy.)

Our youth today come from a range of family backgrounds and educational experiences. Translated, that means Andover welcomes a panoply of people, with their own personalities. They come motivated and bright, as juniors (that's what we call our ninth-graders), as lowers (tenth-graders), as uppers (you're following now), and sometimes even as seniors and postgraduates (that is one extra year beyond senior).

You will find some students have lived their whole lives in one place (New York City, Tokyo, or Missoula, Montana), while others have barely stayed still. Some experienced their first snow with us, others have not yet put their feet in the sea. Andover youth wear jeans and t-shirts, hemp and pearls, sparkly flip-flops and vintage skirts, bows and beads and ties, and lots and lots of blue. You may find people you have been waiting to meet your whole life (but never even knew it). You will be guided by great teachers who are coaches and dorm counselors and mentors. Dormmates and classmates who are helpful, witty, inspiring, devoted, and perhaps occasionally inflexible. We are all, after all, very human, with soft hearts and hard resolve.

As E.M. Forster bade us in *Howards End*, "Only connect!" He went on to write, "Live in fragments no longer." By this measure, Andover is a true community—a sum of extraordinary, interdependent parts.

**WHO AM I?** It's as if Andover and I are working on it together. I have found, thus far, that 1) I am an actress. I had very little real stage experience when I got here and yet I quickly dove into our amazing theatre scene. Drama Labs, 24-hour plays, plays just for juniors. The day after auditions, I'm the first one looking for my name on the call board. 2) I am a copywriter. I love *Pot Pourri*, Andover's yearbook. I collect quotes from campus events and happenings and send them to the editors to incorporate into the book. The *Pot Pourri* room has a certain energy in it that makes me eager to attend meetings every week. 3) I am a dormmate and friend, living in the largest junior girls' dorm on campus. As a dorm representative, I work with the Cluster Council to plan events such as the Halloween Dance and the Pine Knoll Cluster dinner. We have all become very close in Nathan Hale. We watch *Grey's Anatomy* together and have Sunday brunch at the Andover Inn. 4) I am BLUE. I bleed blue, breathe blue. Phillips Academy has a lovely sense of community and a ridiculous amount of school spirit. GO BIG BLUE!

Junior from McAllen, Texas

# Daniela

# Trisha

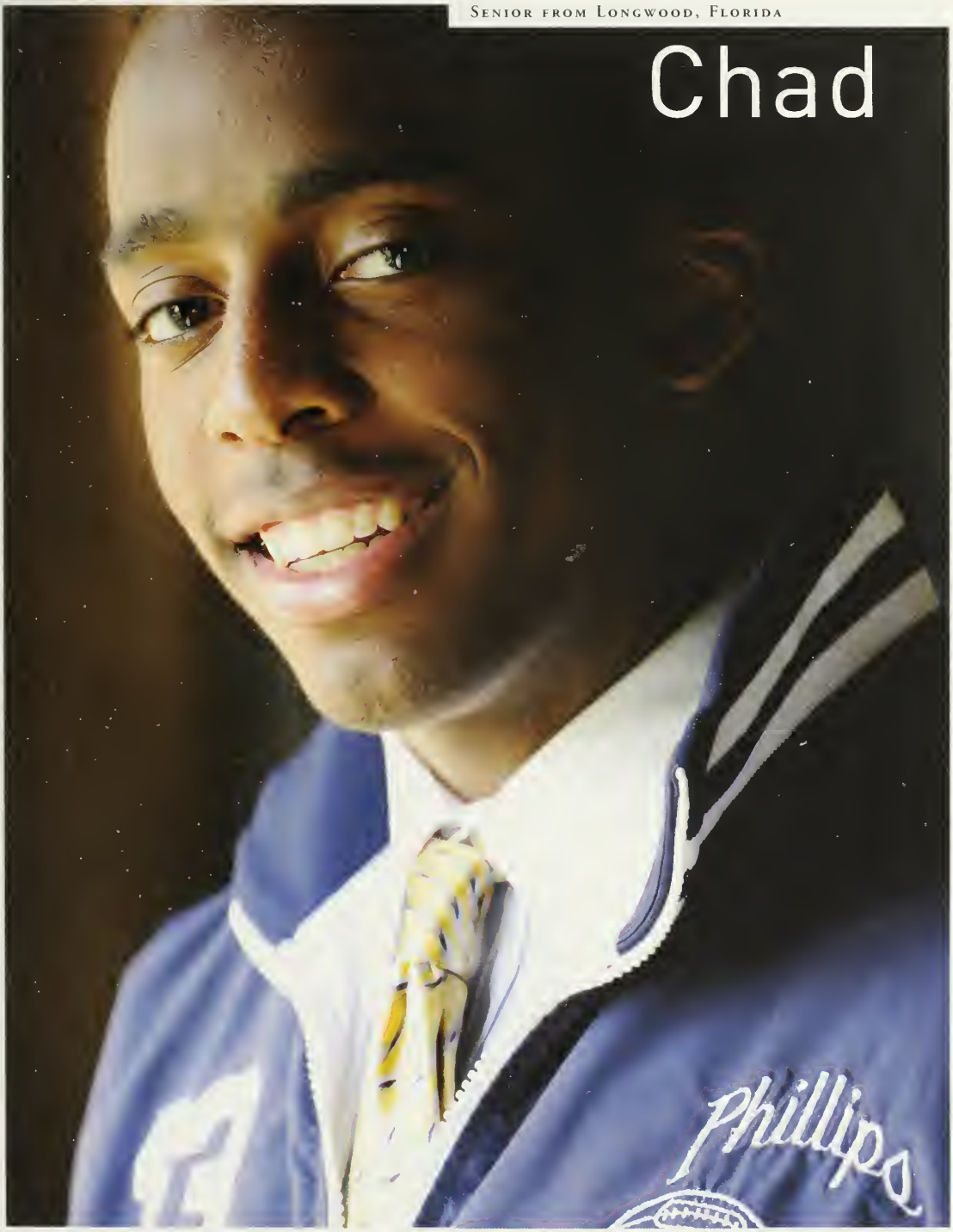
Upper from San Francisco, California

**WHAT HAVE I LEARNED ABOUT MYSELF?** I play the piano for the realization that music is emotive and also for the sake of continuity in my life, for I am sentimental. I love to read. I have taken to filling my bookshelf with such authors as Faulkner and Dostoevsky in an attempt to trick myself into becoming well-read. Progress is snail-like. ▪ I enjoy making obscure historical references that have little to do with what I am actually saying but create a nice effect. I am also fascinated by parallelism, so not only do I tend to get those types of sentence-error questions correct during SAT practice, I tend to seize every opportunity to craft a sentence that places "preservationist" next to "conservationist." I consider myself both those things. ▪ I am half-Indian, half-Scottish, and my dual identity—if one could call it that—is a large part of me. My ninth grade year, I joined the Indian-Pakistan Society (Indo-Pak), and I developed a curiosity for the Indian culture with which I was not very well acquainted beyond some of its cuisine. ▪ I am somewhat of a perfectionist, not in a maniacal way, but because I believe in the beauty of achievement and symmetry. I live in a beige-ish, picket-fenced house with wooden floors and patterned rugs with my mother, my father, and my four-years-older-than-me brother. I am blunt, intermittently subdued, sporadically excited, and often sarcastic. I think I've used the pronoun "I" too often for my head size's well-being, though, so I shall leave off here.

**WHAT DO I FIND?** My name is Charles but no one here calls me that. It's always Chad. I came to Andover in tenth grade because my public high school just wasn't challenging enough. I was so refreshed by how *small* Andover was (really!). I love being part of a team. When the home crowd is chanting your name, it's unbelievable. Andover football won the championship three years in a row. To be part of those victories was amazing. My friends here are from all over the world—Singapore, Paris, Mexico City. I guess one way to sum me up is open. I'm always open to something new happening next—improv comedy troupe, sports radio announcer, sports editor for the newspaper, running back, designing and building a computer game from scratch for my Independent Project. I did it all.

Senior from Longwood, Florida

# Chad



**WHAT WILL I LEAVE BEHIND?** When I came to Andover, I showed up with long blonde hair and a ton of confidence. There wasn't much that made me stand out other than the hair. I'd taken drum lessons, played lacrosse and basketball. I was a good student, but I wasn't spectacular in any particular area. • So I stared out my place at Andover in the front rows of football and hockey games, in the Chinese department, in Russian Club, at Christian Fellowship—the list went on. Since I hadn't found anything I was amazing at, I figured I would sign myself up for everything I could fit. • I found that I loved two things: being on the Merrimack River and being in and around the Andover community. I signed up for crew in the fall and after daily three-hour practices and a considerable amount of work, I was rowing on the first varsity boat by spring of tenth grade. I am ceaselessly entertained by Andover happenings, from athletic events to dances and cluster intramural sports. I also get to entertain everyone by performing with our *a cappella* group, the Yorkies. • When I got to Andover, I was struck dumb by the wisdom of the seniors. Not only did they know the ins and outs of academics, athletics, and social organization, but they seemed to have flawless knowledge of Andover traditions. Best of all, though, they were not "too cool for school"—or for us. • It is up to me and other senior community builders to pass on the fun, engaging community to the classes after us and leave our own mark behind. I hope that I am remembered as an ever-flowing fountain of Andover wisdom and as an integrator and builder of the PA community.

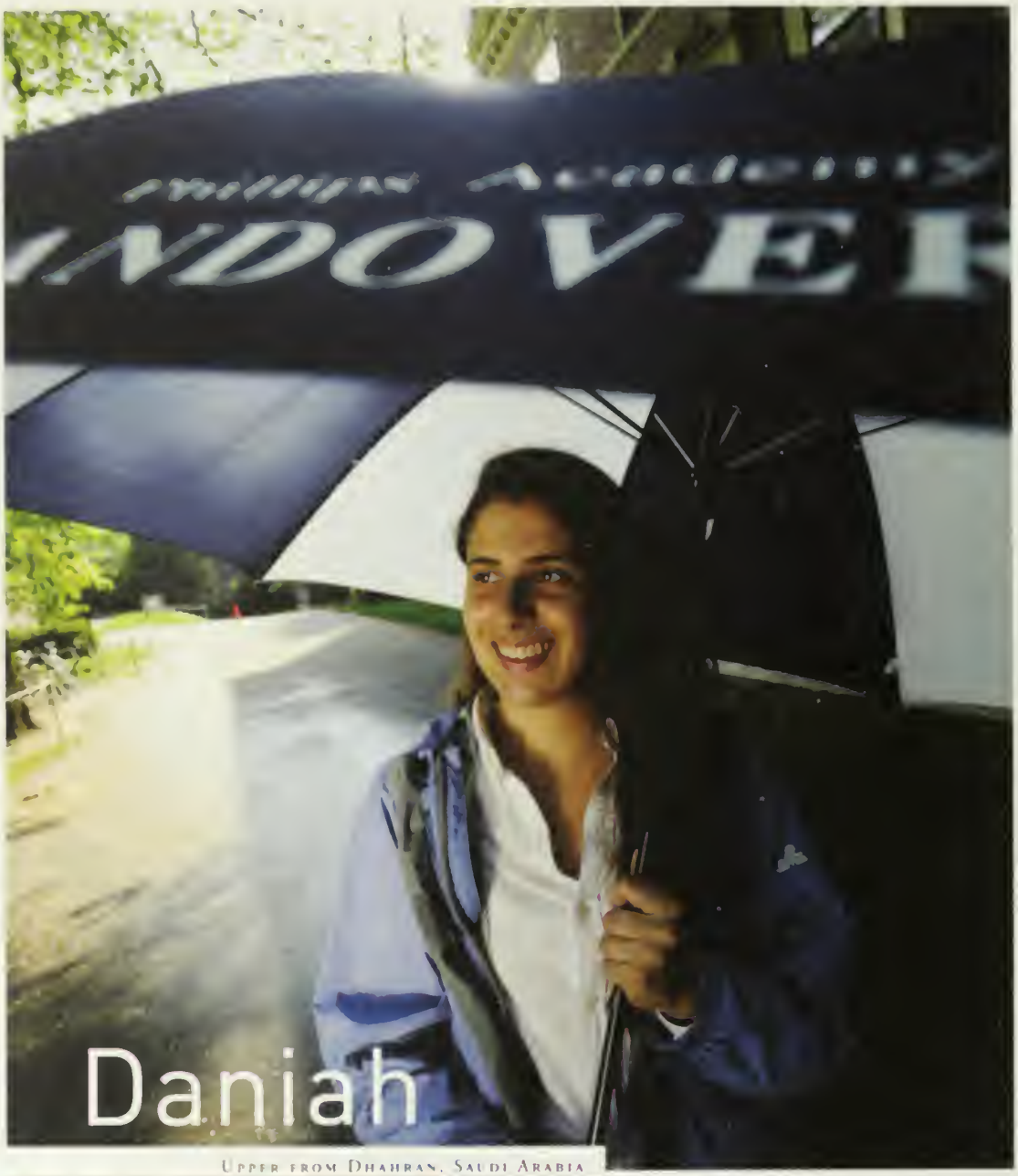
Senior from Wilmette, Illinois

# Chip

# Radka

Upper Day Student from North Andover, Massachusetts

**WHAT ARE MY PASSIONS?** I am passionate about astronomy, physics, telescopes, nebulae, galaxies, red flashlights, green lasers, clear nights, and beautiful gas- and dust-filled pictures. I help children, mentally challenged residents, elderly, families, communities, and people. I am attached to Košice, Slovakia, wooden puzzles, wooden playgrounds, Slovak, *korunas*, *kraslice*, Rusyn heritage, *dukátove buchtiāky*, grandparents, cousins, aunts, uncles, and friends. That's just a tiny portion of who I am.



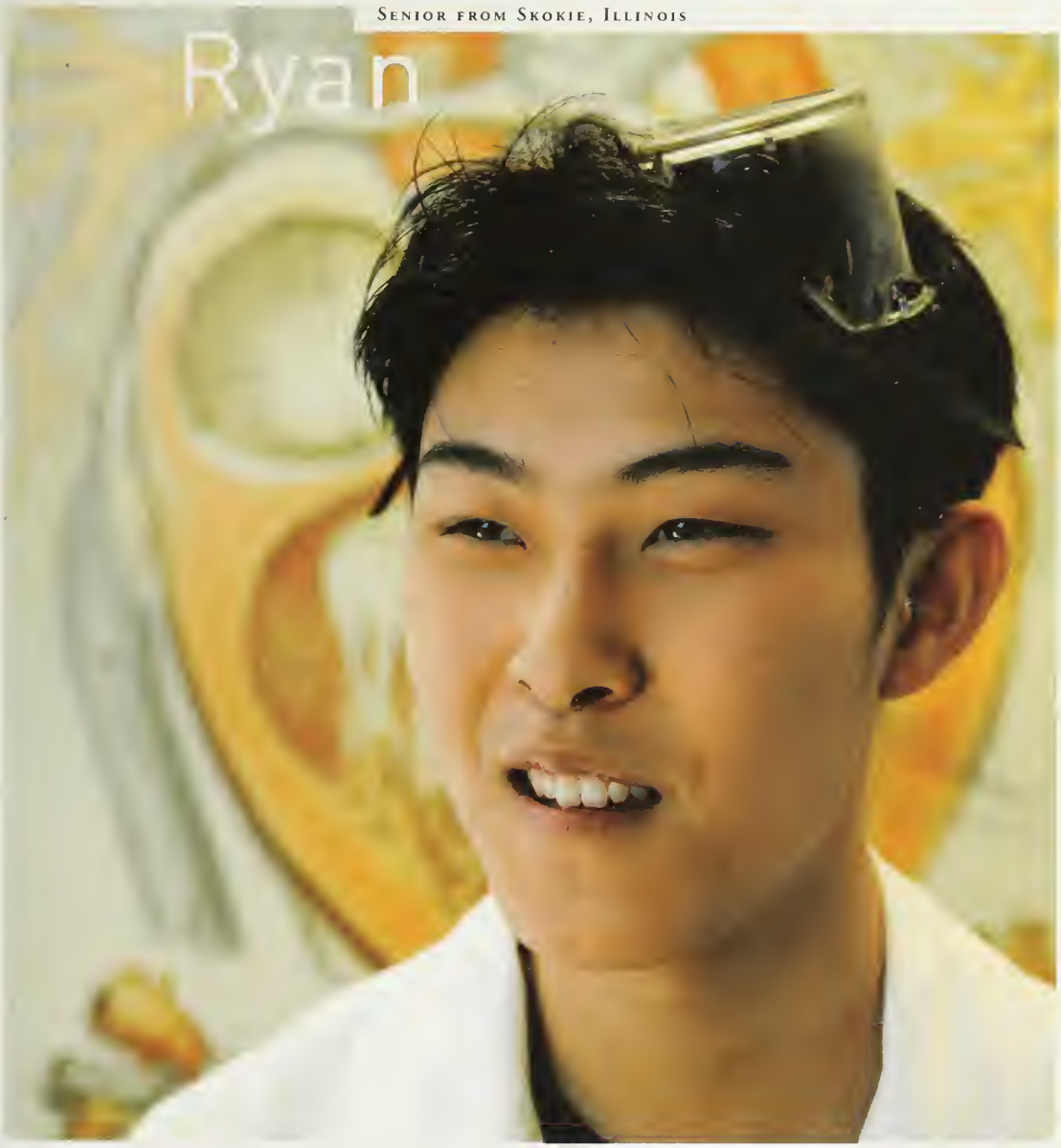

# Daniah

Upper from Dhahran, Saudi Arabia

**HOW CAN I AFFECT THE WORLD RIGHT NOW?** I grew up in a beautiful country so rich in culture and tradition yet still mired in inequality among the sexes. I wanted a better education than the one presented to me at home—as an Arab woman. I came to Andover because of its strong academic reputation and because it is a place where students respect each other, the school, and the community. I love that I can discuss Dickens' *Great Expectations* in a class that includes an Americanized Muslim girl raised in Saudi, an African-American student from Brooklyn, and a student from Hong Kong—that I can attend a culture show featuring Indian, African, and Arab dance routines followed by a European polka and a Southern square dance. All of this diversity and talent has shaped me as a leader at Andover, as a prefect in my dorm, and as president of YAALA (Young Arab and American Leaders at Andover). My CAMD (Community and Multicultural Development) research project allowed me to investigate the sources of tension between the Arab world and the United States (as viewed from the Arab street) and ultimately to work at promoting understanding between two parts of the world that I cherish deeply. I hope I am, and will continue to be, a bridge-builder between these two fascinating cultures, both dear to my heart.

**WHAT "TYPE" AM I?** Before Andover, I could answer that in a sentence. I was a math/science guy who dabbled in various musical instruments and tried to play sports. I can now say, proudly, that I have no idea what "type" of guy I am. I have acquired passionate interests in economics and international relations, enjoyed creative writing, and even begun to like literary analysis. ■ I have pushed myself further and further into the sciences, for which I still have endless enthusiasm. I have been able to take three Independent Projects—one in medicine run by the school physician, one in biology conducting research in our campus molecular biology lab, and one in chemistry conducting laboratory and academic research into environmental technologies. I've taken physics at the second- or third-year college level and look forward to *Quantum Mechanics* next term. No matter how hard I push, Andover has always been ready to push me further. ■ I have been in Jazz Band and Concert Band on the alto, tenor, and baritone saxophones. I fought in vain to control the shaking in my knees as I took my first solo in front of an audience, blowing into the horn and wiggling my fingers desperately in hopes of sounding the right notes. I have played squash and fought through the inarticulable (not a word, I know) pain of crew—character building at its finest. I've discovered skills I never knew I had (still working on being in two places at once). I have seen talents in others, every day, that I can only wish I had. I've been encouraged and humbled more times than I can count, and each time learned a bit more about myself.

Senior from Skokie, Illinois



# Thomas

Junior from Needham, Massachusetts

**WHO AM I?** I am a boy who has seen so much of the world. A boy who enjoys hearing sweet notes rise from the piano to my welcoming ears. I love diving into stories—imagining worlds foreign and familiar. I love the outdoors—playing in the grass and the trees, feeling the wind brush my face and the sun warm my skin. I love drawing my desired world, my favorite places. I love history and understanding what, why, and how the world came to be. Every time I learn a piece of history, my mind becomes more complete. Each fact is a puzzle piece that I have been collecting and putting together in my mind for almost 15 years. I am a boy—with many interests. A boy who is becoming a man. A man who has a goal to enjoy life, succeed, and be true to myself. But most important, to have fun.

# STUDENTS

AT-A-GLANCE

**ANDOVER GRADES HAVE UNUSUAL NAMES** Ninth-graders are called **juniors.** As the school's youngest members, juniors have a special academic and residential program designed to guide them successfully through their first year. Tenth-graders are called **Lower Middlers** or **Lowers.** Lowers, too, have a special program, the PACE curriculum, a series of classes with topics ranging from peer relations to personal wellness. Eleventh-graders are called **Upper Middlers** or **Uppers.** Twelfth-graders and postgraduates are **Seniors.**

**204** Juniors

**273** Lowers

**295** Uppers

**328** Seniors

## YOUTH FROM EVERY QUARTER

**1,100** Total Students

**805** Boarding Students

**295** Day Students

**984** from United States

**116** International

## COMMUNITY AND MULTICULTURAL DEVELOPMENT (CAMD)

The mission of the Office of Community and Multicultural Development is to raise awareness and encourage understanding of differences of race, ethnicity, religion, gender, socioeconomic class, geographical origin, and sexual orientation. Recent special events include:

Asian Arts Festival
Black Arts Celebration
Community Service Celebration Day
Community Service Public Service Speaker Series
Divali
Gay Pride Celebration
GeograBee
International Festival and Dance
International Women's Day
Jewish Cultural Weekend
Latino Arts Celebration
Martin Luther King Jr. Day
Non Sibi Day
Oxfam Benefit Auction

## RANDOM FACTS

**32**
Yearly All-School Meetings. Every Wednesday, the entire school gathers in the chapel for announcements, entertainment, and often a special speaker.

**34**
Percent of student body comprised of students of color

**37**
Countries represented in the student body

**44**
Percent of the student body on financial aid

**48**
U.S. states represented in the student body

**50:50**
Ratio of boys to girls

**100**
Members of the Blue Key Society there to welcome new students at orientation

# Serve and lead.

Phillips Academy's constitution was signed just two years after the U.S. Declaration of Independence. In the context of that burgeoning democracy, it stands that our founders would feel a responsibility for the public good.

That leads us to Andover's most indelible of tenets. *Non sibi.* "Not for self." Over the centuries, the notion of service to others has helped to define and guide the Academy. Today, *non sibi* not only lives at Andover, it flourishes in grand and in small ways—from service missions abroad to local grassroots initiatives to progress in "greening" the campus. The *non sibi* commitment runs so deep that more than 400 students each trimester and a large number of faculty and alumni are involved in multiple programs of service throughout the year. You may volunteer once each term or several hours each week. It may be part of an academic course or an independent project.

Like a mantra, *non sibi* helps all of us in the Andover community remember our responsibility to society in our own backyard and around the globe—to serve and to lead. Andover's outreach programs, which engage students beyond those who attend school during the academic year, fulfill the Academy's *non sibi* motto as a private school with a public purpose. For information about outreach programs see page 99.

## NON SIBI DAY

## ANDOVER COMES TOGETHER

In September, the Andover community, at home and at large, "unites" for a day of community service. Students, faculty, staff, alumni, and parents work on projects and problems locally, nationally, and around the globe.

During the first Non Sibi Day, more than 100 different projects were developed and staffed by 1,600 volunteers in 27 states and 13 countries, representing five continents. The entire ninth-grade class joined with Groundwork Lawrence in its annual Spicket River Cleanup. Other students and faculty painted, sorted donated clothing and food, served meals, and coached children from the Lawrence Boys and Girls Club. Alumni took on literacy projects, shorefront cleanups, vegetable harvests, and construction of homeless shelters.

## SERVICE LEARNING

# SPANISH 530: ADVANCED SPANISH LANGUAGE IN THE LAWRENCE COMMUNITY

The obvious "community service" component of a class like *Spanish 530* might involve tutoring students and elders in the English language. Or how about helping 7-year-olds feel more comfortable about their dual heritage through student-designed reading and writing curricula? Mark Cutler, the class's instructor, says it best.

We look at issues of duality in the Hispanic world, particularly aspects such as bilingualism, biculturalism, and youth identity. In partnership with two organizations in Lawrence, the Henry K. Oliver School and the Senior Center, we explored these topics through the eyes of second-graders and elders of the Hispanic community right next door. With the schoolchildren, we taught reading and writing in Spanish with folkloric tales from Latin America; with the elders we discussed the realities of living and growing up Hispanic in the U.S. and Lawrence. Our experiences with both groups were revealing and engaging for all involved, and they provided opportunities for us to take our learning beyond the four walls of the classroom on a weekly basis.

"It's true. Not only were we mentors for the younger students, but they and the elders also taught us with authenticity about Hispanic-American life."

WELCOME to the Henry K. Oliver School

## SUMMER INTERNATIONAL SERVICE

### *NISWARTH*

During summer break, Andover sends a group of students and faculty to Mumbai, India, to work in partnership with an Indian school on children's rights, literacy, and community development projects. Appropriately, the three-week summer service-learning project is called *Niswarth* which means *non sibi* in Hindi.

The students, working and living with counterparts from the Udayachal School in Vikhroli, a northeast suburb of Mumbai—study the status of children's rights in India and work with two prominent nongovernmental organizations in Mumbai to learn about complex issues related to poverty, primary education, legal services, and basic health care for children in urban settings.

"One day students will be in an apartment, getting to know a family; the next they will be meeting with the CEO of a company or government minister. By immersing them in the daily life and giving them access to lots of perspectives, they are moved to pursue action in their own ways, whether it's microfinance or social justice or urban design," says Raj Mundra, assistant dean of the Office of Community and Multicultural Development (CAMD) and instructor in biology, who developed the program and accompanies the students on the powerful journey. "They see beyond themselves and go beyond anything that is familiar."

For student reflections on their experience, visit the blog: www.niswarthandover.blogspot.com.

## ONGOING COMMUNITY SERVICE PROJECTS

**ANIMALS**
MSPCA
Windrush Farm
Therapeutic Equitation

**ARTS/MUSIC**
Andover Filmmakers' Club
Andover–Lawrence String Program
Movement City
Music Enrichment Program
Music for Life
Theatre Troupe

**ELDERLY**
Academy Manor Nursing Home
Music for Life

**ENVIRONMENTAL**
Groundwork Lawrence

**HEALTH**
Corpus Christi AIDS Hospice
Greater Lawrence Family Health Center

**HOUSING AND HUNGER**
Alternative Spring Break Trip
Bread & Roses
The Food Project
Greater Boston Food Bank
Lawrence Community Works
Lazarus House
Oxfam
Walk for Hunger

**NEW AMERICANS**
Andover Chinese Cultural Outreach
Commons ESL
Family Service Inc.
*French 400—The Francophone Presence in the U.S.A.*
Korean Cultural Outreach at Andover
Project VOICE
*Social Science 573—The Urban Studies Institute*
*Spanish 530—Advanced Spanish Language in the Lawrence Community*

**POLITICAL ACTION**
Adopt a Platoon
Amnesty International
Center for Global Justice
Oxfam
Project VOICE

**SPECIAL NEEDS**
ARC
EMARC Swimming
Windrush Farm
Therapeutic Equitation

**YOUTH**
Andover Filmmakers' Club
Andover–Lawrence String Program
Bancroft Elementary
Bread Loaf Pen Pal Program and Writing Workshop
The Children's Place at Phillips Academy
Community Day Care Preschool
*English 541—Writing Through the Universe of Discourse*
Lawrence Boys' & Girls' Club
Music Enrichment
PALS
Project VOICE
Science Club for Girls
*Sí, Se Puede*
SIS
Sports Clinics
Theatre Troupe
World Games
Youth Explorations in Science

**SPECIAL EVENTS**
Alternative Spring Break Trip
Bread & Roses Picnic
Clothing, toy, and food drives
Martin Luther King Jr. Day
Non Sibi Day
Walk for Hunger

**ON CAMPUS**
Adopt a Platoon
Andover Chinese Cultural Outreach
Andover Filmmakers' Club
ARC
Center for Global Justice
The Children's Place
Commons ESL
Korean Cultural Outreach at Andover
Oxfam

**ACADEMIC COURSES RELATING TO COMMUNITY SERVICE**
*English 538—Atomic America: American Literature 1945–Present*
*English 541—Writing through the Universe of Discourse*
*French 400—The Francophone Presence in the U.S.A.*
*Interdisciplinary Science 500—AP Environmental Science*
*Psychology 420—Introductory Psychology*
*Psychology 430—Developmental Psychology*
*Social Science 571—Issues in Gender Relations*
*Social Science 573—The Urban Studies Institute*
*Spanish 530—Advanced Spanish Language in the Lawrence Community*

# COMMUNITY SERVICE

AT-A-GLANCE

**PUBLIC AND COMMUNITY SERVICE** are integral to the educational mission of Phillips Academy. In accordance with the school's motto, *non sibi* ("not for self"), the Phillips Academy Community Service Program strives to:

- promote and provide structured opportunities for students, staff, and faculty to engage in public service;
- foster collaborative relationships with individuals, organizations, and schools that address problems and build upon assets of local and global communities;
- connect academic learning to community problem solving through the development of service-learning courses in a variety of disciplines;
- inspire responsibility and personal growth by supporting volunteers, encouraging student initiatives, and providing a comprehensive leadership education program; and
- motivate students to consider and act upon issues of social justice and civic responsibility and thus foster a commitment to a lifetime of effective participation in public life.

— *written by the 1997–98 student coordinators and faculty advisory board*

**1**

Spread the Love week, organized by the community service student coordinators and featuring four nights of programs related to social issues

**30**

Houses repaired or built in the past 12 years thanks to the students, faculty, and staff who spent their spring break doing volunteer work in South Carolina

**7**

Towns with projects with which Andover students volunteer. Andover has partnerships with more than 30 different area organizations.

**1,600**

Volunteers for Andover's Non Sibi Day worldwide community service day. The scope of the day included **100** service projects, **5** continents, **24** states.

**9**

Academic courses that are focused on community service activities and programs

**18.53**

Percent reduction in energy consumption during the Green Cup Challenge

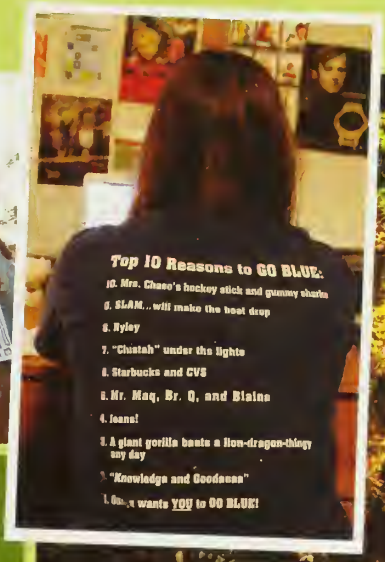
**∞**

Leadership opportunities in community service. If you'd like to get involved beyond volunteering on a term-by-term basis, you can become a project coordinator, lead a Non Sibi Day project, be a member of the Community Engagement Council to plan awareness-raising events on campus, or be a team leader during the Walk for Hunger.

# Cluster.

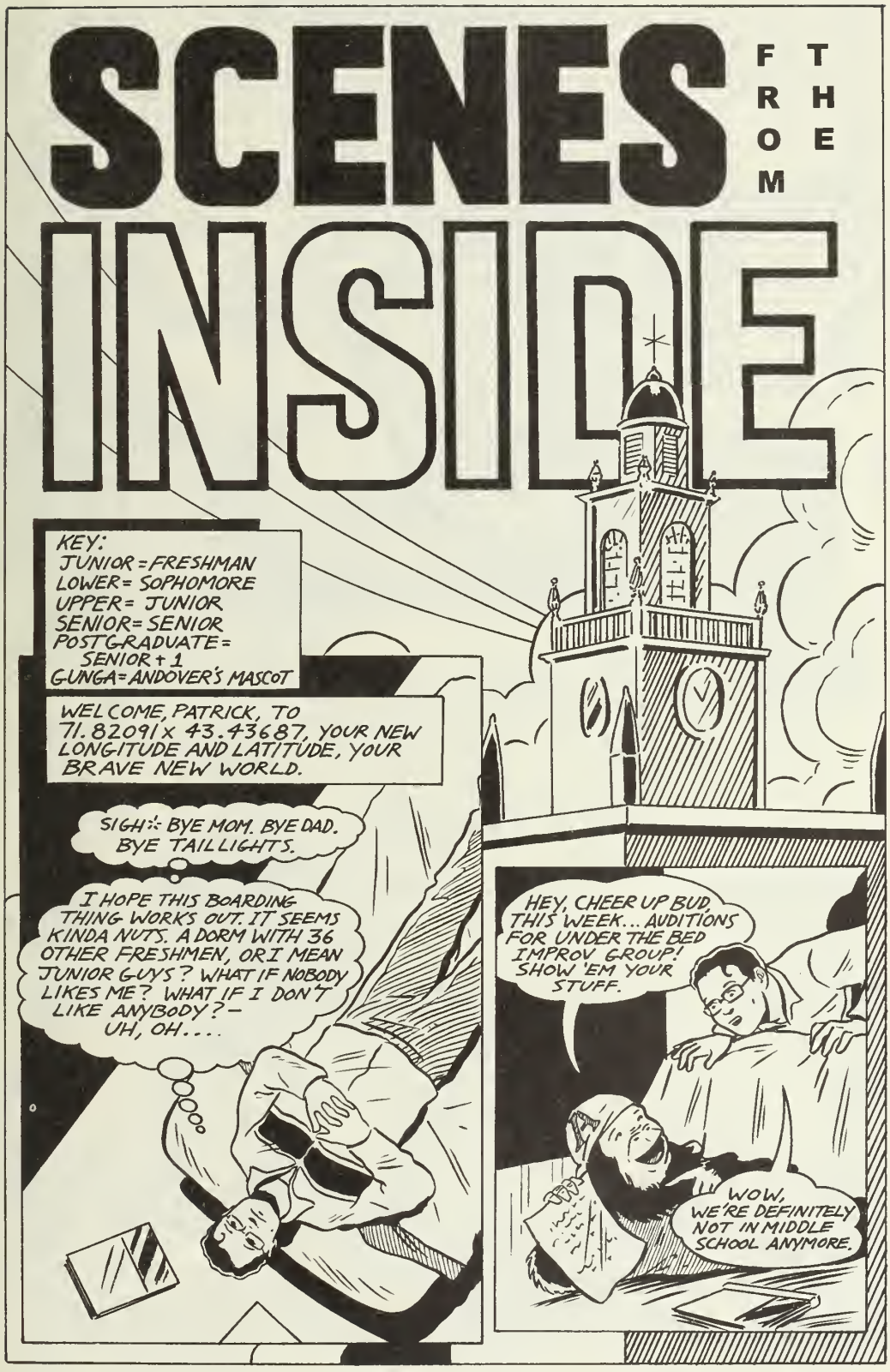
How best to describe the phenomenon of size at Phillips Academy? How can Andover at once feel small yet vast? Our bounty of classes and clubs and opportunities is indeed possible because of our sizeable student body, faculty, and resources. Yet students feel at home here, relishing the closeness of a small residential community. To answer this conundrum: Andover feels "small-big" because of our neighborhoods.

Imagine an expansive oak tree, say 250 years old. That's Phillips Academy. Then picture five of its strongest limbs. Those are our neighborhoods, our "clusters." The five clusters are organized by the geographic locations of their member dorms (those would likely be the smaller branches). Student orientation, special events, intramural sports, and weekly study breaks, called munches, are arranged by cluster. Each has its own Blue Key spirit leaders. Clusters serve as a home base for boarding and day students, from which they are encouraged to branch out into the larger community. You will quickly discover that your cluster is the best home away from home.

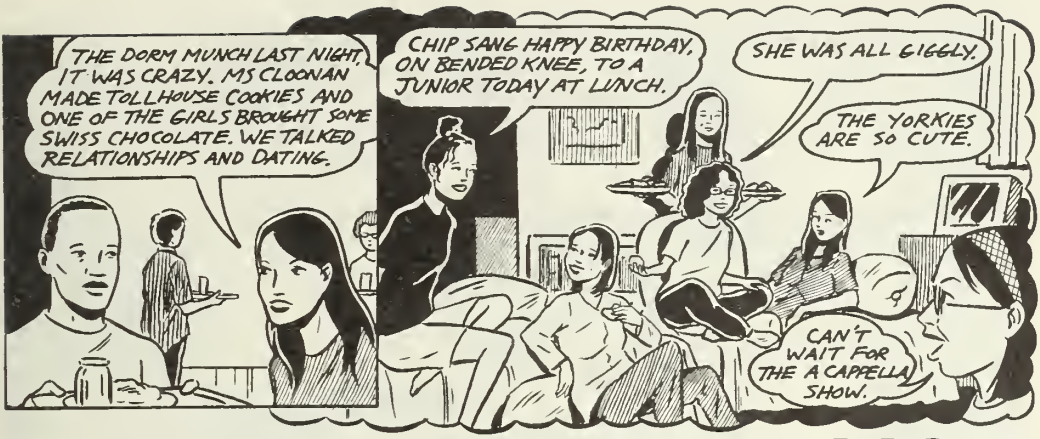

Top 10 Reasons to GO BLUE:
10. Mrs. Chase's hockey stick and gummy sharks
9. SLAM... will make the boat drop
8. Ryley
7. "Cheetah" under the lights
6. Starbucks and CVS
5. Mr. Maq, Br. Q, and Blaine
4. Jeans!
3. A giant gorilla hunts a lion-dragon-thingy any day
2. "Knowledge and Goodness"
1. Go...s wants YOU to GO BLUE!

Clusters create the personal atmosphere of a dynamic neighborhood in which people get to know each other through living together and sharing in cluster functions.

Dormitories vary in size, housing from four to 43 students. One faculty family is in residence in the smaller dormitories, while larger dormitories have as many as four faculty residences.


SCENES FROM THE INSIDE
KEY:
JUNIOR = FRESHMAN
LOWER = SOPHOMORE
UPPER = JUNIOR
SENIOR = SENIOR
POSTGRADUATE = SENIOR + 1
GUNGA = ANDOVER'S MASCOT
WELCOME, PATRICK, TO 71.82091 x 43.43687. YOUR NEW LONGITUDE AND LATITUDE, YOUR BRAVE NEW WORLD.
SIGH:- BYE MOM. BYE DAD. BYE TAILLIGHTS.
I HOPE THIS BOARDING THING WORKS OUT. IT SEEMS KINDA NUTS. A DORM WITH 36 OTHER FRESHMEN, OR I MEAN JUNIOR GUYS? WHAT IF NOBODY LIKES ME? WHAT IF I DON'T LIKE ANYBODY?- UH, OH....
HEY, CHEER UP BUD, THIS WEEK... AUDITIONS FOR UNDER THE BED IMPROV GROUP! SHOW 'EM YOUR STUFF.
WOW, WE'RE DEFINITELY NOT IN MIDDLE SCHOOL ANYMORE.

I WAS NEVER THE COOLEST KID IN MIDDLE SCHOOL. I COULD NOT MASTER THE SWAGGER, THE "LIKE SO WHATEVER" OF BOY-GIRL JABBER BECAUSE TO ME I WAS NO TEENAGE ROBOT THAT COULD BE TAUGHT TO BE SILENCED.
SLAM POETRY NIGHT
IN SLAM AND SPOKEN WORD CULTURES ARE NOT NEGATED, RATHER THEY ARE CULTIVATED AND INEQUALITY NOW HAS A STAGE TO SPEAK FROM WHERE PEOPLE LIKE YOURSELVES COME TO ADD SOME EXTRA COLORS TO THE WHITE NOISE OF OUR EXISTENCE CELEBRATE HUMANS AND NOT STATISTICS
CLAP
CLAP
CLAP
BRAVO, JESSICA
CLAP
DADDY, I MADE IT! YOU ARE SPEAKING TO THE NEWEST MEMBER OF ANDOVER'S OFFICIAL STEP TEAM... SLAM! WE'RE GOING TO PERFORM AT THE GRASSHOPPER NIGHT SHOW. I GUESS THE SHOW'S A PRETTY BIG DEAL HERE DURING PARENTS' WEEKEND. YOU'RE COMING, RIGHT? AWESOME!....NO, I DIDN'T KNOW I'D GET ON THE TEAM....YOU'RE SUPPOSE TO THINK THAT.... BECAUSE YOU'RE MY DAD. THERE ARE SOME UNBELIEVABLY TALENTED KIDS HERE.....YES, I'M EATING VEGETABLES...
PEOPLE PRIMER:
• HOUSE COUNSELOR- FACULTY MEMBER WHO LIVES IN EACH DORM.
• PREFECT- UPPERCLASSMAN WHO LIVES ON EACH FLOOR OF A NINTH-GRADE DORM.
• PROCTOR- STUDENT LEADER ON EACH HALL OF A 10TH-12TH GRADE DORM.
• CLUSTER DEAN- ADMINISTRATOR WHO IS IN CHARGE OF EACH CLUSTER.
• BLUE KEY HEAD- NEW STUDENT ORIENTATION AND SCHOOL SPIRIT LEADER.


THE DORM MUNCH LAST NIGHT. IT WAS CRAZY. MS CLOONAN MADE TOLLHOUSE COOKIES AND ONE OF THE GIRLS BROUGHT SOME SWISS CHOCOLATE. WE TALKED RELATIONSHIPS AND DATING.
CHIP SANG HAPPY BIRTHDAY, ON BENDED KNEE, TO A JUNIOR TODAY AT LUNCH.
SHE WAS ALL GIGGLY.
THE YORKIES ARE SO CUTE.
CAN'T WAIT FOR THE A CAPPELLA SHOW.

MEANWHILE AT NATHAN HALE HOUSE...

WHAT ARE YOU WEARING TO RYLEY TONIGHT?
I DON'T HAVE ANYTHING TO WEAR TO THE DANCE.
BUT THAT SKIRT IS SO CUTE. WITH YOUR SPARKLY FLATS. AND, OH, I HAVE THE MOST PERFECT SHIRT!
DANIELA, WHERE ARE YOU GOING WITH THAT?
BLUE FACE PAINT
OH, JUST STOCKING UP FOR THE ANDOVER-EXETER GAME. AFTER THE DANCE WE MIGHT WATCH SOME TV. A CNN REPORT ON ISLAM IN AMERICA. OR MAYBE AN OLD MOVIE LIKE "FOUR WEDDINGS AND A FUNERAL."
POPCORN?
AND ICE CREAM SANDWICHES

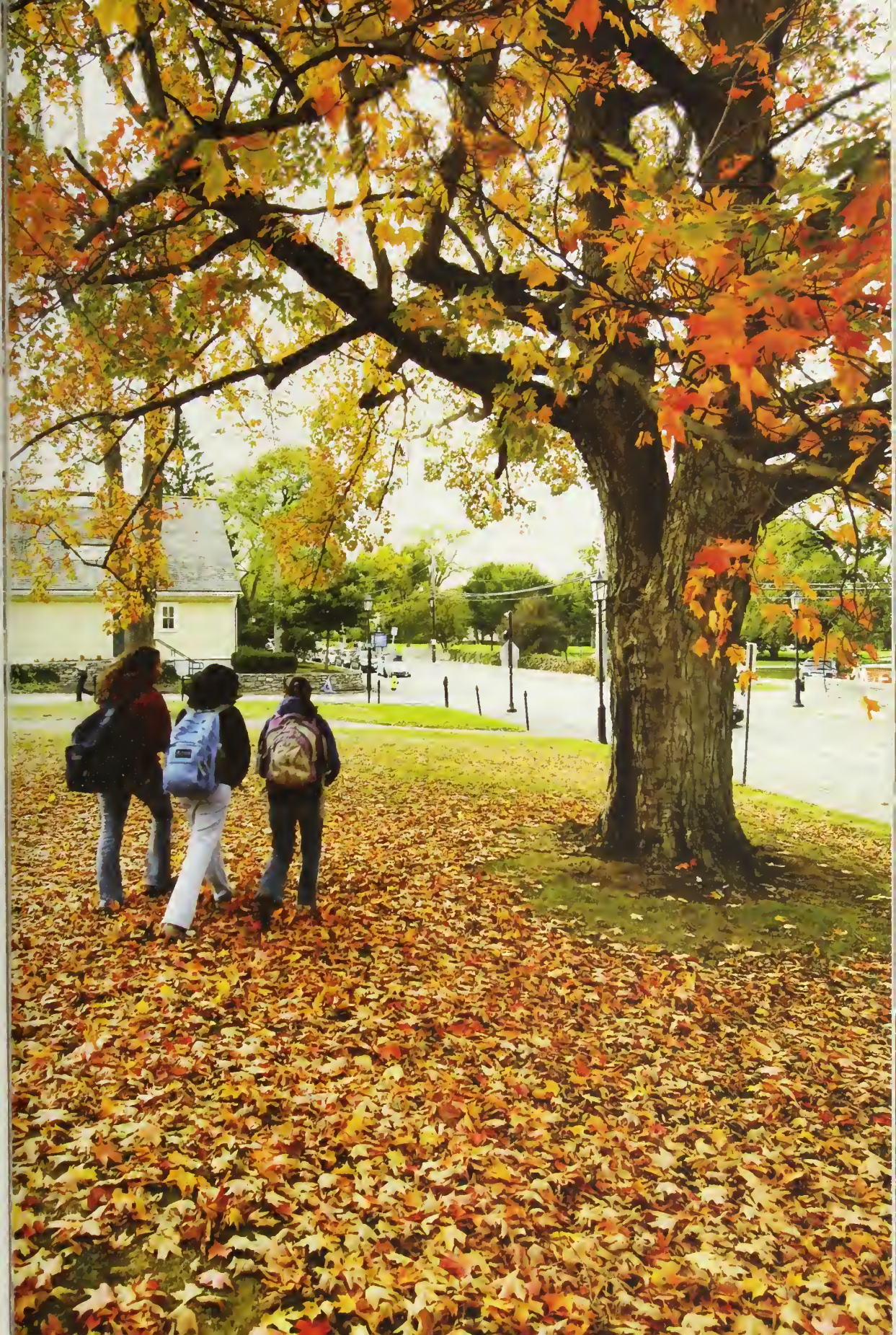
SHANE'S 10TH GRD. TO-DO-LIST
• CREW TEAM
• AP LATIN
• SYMPHONY ORCH
• AP CHEM
• AP CALC
• SLEEP
• ROCK CLIMBING
• SPRING-BREAK SERVICE TRIP TO S. CAROLINA
• WRITE FOR THE PHILLIPIAN
• SEARCH & RESCUE
• TUTOR (THURS. NIGHT SCI STUDY HALL)
• HAVE FUN!
SHANE AND KIM ARE FRIENDS FROM SEARCH AND RESCUE.
GEE, SHANE, EVEN FOR ANDOVER YOU'RE AN OVERACHIEVER.
YEAH, THIS PLACE IS GREAT!
COGITO, ergo sum. CARPE DIEM!
KIM'S 11TH GRADE TRUTH...
"I BELIEVE THAT PEOPLE SHOULD NEVER DO HARM- TO ONE ANOTHER, TO PLANTS, ANIMALS, THE ENVIRONMENT- BUT OTHERWISE DO WHAT PLEASES THEM AND WHAT FULFILLS THEIR LIVES."
MY FRIENDS
THE CRANBERRIES
SNOW PATROL
PHILADELPHIA
SIMON & GARFUNKEL
MATH 650
MUSE
FOR WHOM THE BELL TOLLS

CHRIS, A DAY STUDENT, STUDIES IN THE LIBRARY.
WHAT A DAY. TIRED. SORE. STRESSED. HOCKEY... GRUELING. RUSSIAN... HIGHLIGHT. MR. SVEC ROCKS! OH, AND SEEING THAT GIRL AGAIN...
AH, THAT'S SO NICE. EVERYBODY IS. TOTAL RIGHT DECISION TO TRANSFER AS A LOWER.
Hi Chris,
Nice running into you today. Thought this might cheer you up.
"Learn from yesterday, live for today, hope for tomorrow."
Orison Sweet Marden
Как я Вам уже часто говорил, Крис, знать - хорошо; лучше.
"AS I'VE ALREADY FREQUENTLY TOLD YOU, CHRIS, TO KNOW IS GOOD; TO THINK IS BETTER."
ENTER RADKA AND JULIANNA...
WOW. THANK'S FOR THE GALACTIC TOUR. YOU KNOW SO MUCH ABOUT STARS.
MS ODDEN IS A GREAT TEACHER AND HAS BECOME A GREAT FRIEND. IT'S BEEN AWESOME TO FIND SOMEONE WHO SHARES MY PASSION FOR ASTRONOMY. IT CAN TAKE TWO OR THREE HOURS TO GET ONE PICTURE OF THE NEBULAE WE ARE STUDYING.
I'LL NEVER SEE THE SKY THE SAME WAY.

THERE'S SOMETHING GLAMOROUS AND REWARDING ABOUT COMING INTO MY ROOM WITH ONLY A MINUTE TO SPARE. CLUBS, CLASSES, SPORTS. THE UNENDING GO, GO, GO THAT IS ANDOVER. SCHOOL BREAKS AND SLEEPING LATE ARE TERRIBLY BORING COMPARED TO THIS.
9:59
HI, AUDREY, HOW WAS YOUR DAY? HOW'D THAT CALC TEST GO?
JUST FINE, MS MARSHALL. I HAVE A "PHILLIPIAN" DEADLINE LOOMING. OH, AND I DO BELIEVE THAT IT IS ONE OF LIFE'S GREAT TRAGEDIES THAT I WAS NOT BORN SPEAKING ITALIAN... SIGH!
GOODNIGHT, AUDREY. SLEEP WELL.

M&D. got yr awesome pkge. hotpockets pkd in dry ice. masterful.
luv #1 son
tell #2 the joke bk was LOL
thx
GO BLUE!
"ONE CANNOT STAND STILL: A PATH MUST BE TAKEN: TAKE THE PATH THAT WILL LEAD YOU TO HAPPINESS, FOR YOU CANNOT KNOW IT UNLESS YOU ATTEMPT TO TRAVEL IT, AND CANNOT EXPERIENCE JOY LEST YOU RISK ALL AND DEFEND IT WITH EVERY BREATH!"

GOODNIGHT ANDOVER.
COME AGAIN!



Social events during the week are limited by the demands of the academic program, but the weekend program on campus is exciting and varied. Activities include theatre and musical performances, dances, concerts, coffeehouses, lectures, movies, art exhibitions, plays, and informal activities.

# RESIDENTIAL LIFE

AT-A-GLANCE

**THE CLUSTER SYSTEM OF FIVE DYNAMIC NEIGHBORHOODS** within the school is the heart of Andover's campus life. Designed to create opportunities for close student-faculty interaction, clusters give students the advantages of a small residential community. Each cluster of about 220 boarding and day students and 40 faculty families is led by a cluster dean and is a microcosm of the school, including students from all backgrounds with all sorts of interests. Student orientation, intramural sports, weekday social functions, Blue Key activities, and discipline are all organized by cluster. During the course of the school year, each cluster takes on its own distinct personality and spirit. (Cluster affiliations do not define groupings for academics, extracurricular activities, or interscholastic athletics.)

**1**
Dining hall where everyone eats all meals, called Paresky Commons.

**4**
Smallest number of students in a single dorm

**7**
Weekend events sponsored by clusters throughout the year. These include a luau dance, casino night, a fashion show, a cabaret, and Cluster Day, a full day of Olympic-style cluster competitions, concerts, and barbeques on the lawn.

**43**
Largest number of students in a single dorm

**95+**
Percent of the faculty living on campus

**100+**
Proctors and prefects helping to make dorm life fun! They organize hall events, act as a liaison between the house counselors and the students, and serve as older sibling figures who have "been there, done that" and can dispense advice at the drop of a hat.

**220**
Day and boarding students from all classes in each cluster

**1,800+**
Movies available to rent free-of-charge through the on-campus library. If you're not in the mood for a film, you can also borrow board games and game consoles from the Student Activities Office.

# Speak out.

If Andover's academic program helps you learn to speak up with confidence, then extracurriculars give you a chance to speak out with passion. Student organizations are central to the Andover experience. No matter how busy the schedule, students always find time to try something new, delve deeper into their interests, discover new abilities. Right now, you might be the only one in your school interested in swing dancing, cricket, or theatre improv. At Andover, no student is an island for long. During your first week on campus, you will be courted by nearly ninety student-run clubs and groups. As a ninth grader, you might approach the activities as you would a buffet, partaking in several. By your lower or upper year, you inevitably will connect with others who share your affinities and focus on your favorites. Perhaps you will lead a cultural or religious group, serve as a diplomat to the Model United Nations, or join the Math Club or Eco-Action Group. If you do not find an existing club or publication to match your vision, we encourage you to launch your own. At Andover, anything is possible.

# The Five Ws, One H, and TGIF

Andover's student newspaper, *The Phillipian*, gives a glimpse of all that the Academy has to offer—opportunities to support a cause, lead a rally, perform on stage, hear a provocative speaker, make a point, test one's wit and wisdom, create and display art. If an opportunity does not exist, oftentimes students will take a grassroots approach—lobby support, seek funding, start a new club, or invite their own guest speaker.

Originally founded in 1877, *The Phillipian* itself is a stellar example of how devoted Andover students are to their organizations and clubs. The editorial staff responsible for *The Phillipian,* volume CXXX never failed to deliver an issue each Friday during the academic year. That's 29 issues, 400 or so pages, countless late nights, hundreds of editorial decisions, and probably hundreds of thousands of words. Even at Andover, that commitment and enthusiasm is nearly unmatched.

The PHILLIPIAN

Veritas Super Omnia

Vol. CXXX, No. 29 Phillips Academy

**LETTER FROM THE EDITOR** A2–A3

*Board CXXX Editor James Reflects on His* Phillipian *Experience*

**POLITICAL NEWS FEATURES** A4

*Students Film Panel Discussion for CNN*

**RECENT NEWS** A5

*Student Clubs and Organizations in the News*

**ARTS AND EVENTS AROUND CAMPUS** A6–A7

*Campus Happenings*

**BACK PAGE** A8

*CompSci Team Wins Invitational Contest*

# Letter from the Editor

For more than half a century Phillips students have had the benefit of a free press. It is an honor and a responsibility that is seldom allowed to high school students. Not only does this provide the Andover community the typical benefits of a free press, such as an objective source of news and an open forum of discussion, it also gives the students involved a unique and invaluable educational experience.

Until I joined *The Phillipian* I had never had the opportunity to accomplish something entirely on my own. I had always had a teacher or a parent or some other mentor to fall back on when things got tough.

We report, we write, we edit, we design layout, we fact-check, we edit again, we "PDF" and we send our pages to press all on our own. We also deliver our newspaper, balance our budget, manage our website, make long-term plans and design business strategies. We are careful to consider our public image and, when necessary, remain mindful of community politics.

The fact that students are granted a free press is representative of Andover's philosophy. Phillips Academy gives you the freedom to explore your aspirations, the resources to achieve them, and, in case you fail, just enough cushion to keep fighting. Our failures are our own, but so are our successes. There is nothing more rewarding than that.

James
Editor-in-Chief, *The Phillipian*
Volume CXXX

## ANDOVER GOES NEED-BLIND

*FINANCIAL BACKGROUND NO LONGER A FACTOR FOR APPLICANTS*

*"It's the right thing to do, and it's the only thing to do."*
— Barbara Landis Chase, Head of School

Phillips Academy has adopted a need-blind admission policy for the 2008-09 academic year. The Admissions Office will make acceptances without regard to applicants' financial backgrounds and will meet all financial need of its accepted students.

In an exclusive to *The Phillipian*, Head of School Barbara Landis Chase said that the school will meet this goal, set out in Andover's 2004 Strategic Plan, years ahead of schedule.

Nearly all members of the Board of Trustees participated in a conference call with Chase on Friday, November 16, when the final decision was made to make Andover need-blind.

All those present on the call voted to go need-blind for the upcoming year after a thorough discussion, said Oscar L. Tang '56, the President of the Board of Trustees.

**James (left) and Thomas, executive editor, relax in *The Phillipian* offices, knowing that another issue has been wrapped up and will soon hit the hallways.**

# *Four Andover Students Film Discussion for CNN, Forum Featured Scoop08 Reporters and Editors*

Amid bright lights and heavy duty filming equipment, Jessica Cole '08, *Phillipian* News Director Jack Dickey '09, Alexander Heffner '08 and Harvard freshman Prateek Kumar '07 fielded questions in a CNN panel discussion taped Wednesday in the library's Freeman Room to be aired in the coming weeks.

The four PA students discussed their involvement in Scoop08.com and the upcoming national election with Emmy award-winning host Rick Sanchez.

The panel discussion will air as an upcoming segment in the CNN television series entitled "The League of First Time Voters."

***Scoop08.com, the brainchid of co-founders Heffner and Andrew Mangino, a junior at Yale, is an online political magazine written by high school students from across the United States and abroad.***

**Anchor Rick Sanchez interviews the six participants.**

# Candidates Plaster Uncommons with Colorful Campaign Posters

A life-size poster of Ishan '09 covers one wall of Uncommons, flanked by a hot pink poster urging students to vote for Michele '09. On another is a headshot of a smiling Arun '09 reading, "Vote Arun."

As the race to become the next student body president has kicked off, candidates have begun their campaign blitzes. With Uncommons as a single space and with many bulletin boards surrounding the area, many candidates have chosen to hang posters, some small, some big, and some huge.

Arun said, "I need a lot of people to know my face, to be able to associate a name to go with my face. What better than a giantmous poster of myself?"

# *RECENT NEWS*

## International Club Aids Earthquake Victims

Countless times throughout the school year, students are reminded to place emphasis on the importance of diversity within our student body through the saying, "Youth from every quarter." The phrase is well justified, as the Phillips Academy student body consists of students from 23 countries and 47 different states, with over ten percent international students. This immense amount of diversity was epitomized at the International Festival, hosted by the International Club, where food from nearly every quarter of the world was sold.

"The festival went fantastically. Through the many generous donations made by downtown restaurants, all the food sold was pure profit, which translated to a lot more money to help the Chinese earthquake victims and the cyclone-stricken Burmese," said the co-head of the International Club.

## 300 Participate in Annual Day of Silence Protesting Hate Against LGBT Students

The campus seemed quieter than usual last Friday.

Students protested discrimination against lesbians, gays, bisexuals and transgenders by remaining silent during the 12th annual National Day of Silence.

Nearly 300 Andover students signed up in Commons to take the vow of silence. Though not everyone who signed up participated, Frank Tipton, faculty advisor for gay, lesbian and bisexual issues and instructor in history said he felt the Day of Silence achieved its goal of raising awareness.

Nette '09, president of GSA and arts editor of *The Phillipian*, said, "We are silent on this day in order to recognize the LGBT teens across the nation who are forced to be silent. They shouldn't need to stay silent."

## Editors and Club Presidents Pass Torches to Underclassmen

As Seniors turn their focus from studying to suntanning, they are turning their extracurriculars over to new student leaders.

Though some clubs already have new boards up and running, others are just beginning to review leadership candidates for 2008-2009.

"A great majority of the time, it's a pretty smooth transition from one board to the next," says Kennan Daniel, assistant director of student activities.

School publications generally have their boards switch over earlier in the school year to ensure that the new editors have support available if they need help.

## PA Advanced Mock Trial Team Victorious in Debut Interscholastic Competition, Judged by Superior Court Justices

In its first interscholastic competition on Sunday, Phillips Academy's Advanced Mock Trial team defeated the St. George's School from Vancouver, Canada in the first competition judged by federal judges.

Out of 110 points, PA's Mock Trial team received 99 points, winning by a three-point lead over St. George's 96 points.

Mock Trial is in its third year as a club. The advanced team that competed on Sunday consisted of 11 students, and the novice group consisted of 9 participants.

***"The trial was evenly matched and Andover performed well with their witnesses."***

**Rob '09, President of the Mock Trial**

# Happenings Around Campus

## Too "Cool" for School: *The Addison Goes Mod*

This past Saturday night, Andover students were transported from snowy, present-day New England to sunny 1950's California at the Addison Gallery's "Birth of the Cool" party.

The Addison got a swanky flashback with the Saturday night party, complete with desserts, mocktails, live performances, swing dancing, outfits of bold prints, large patterns and bright colors. The air of casual sophistication was unique among on-campus events.

The event was unprecedented in its creativity. It was the first student-organized party in the Addison Gallery, and it was an event where students could gather and discuss art or just have fun. With its themed dress code, the "Birth of Cool" party atmosphere allowed students to step outside their normal personas and portray a different character.

## Communicating Through Music

Normally, musicians perform under the direction of a conductor, but this was not the case this past Sunday when over 20 students performed in the Academy Chamber Music Society's concert.

Andover's Chamber Music Society does not function as many other clubs do.

At the beginning of each school year, students who express interest in the organization can speak to music teacher and performer, Holly Barnes, to audition. Barnes then organizes groups of students to perform together based on their musical aptitude.

Chamber music is performed by a small, intimate ensemble of musicians without the direction of a conductor.

## *Poet Robert Pinsky Inspires Audience*

Former Poet Laureate Robert Pinsky would want you to read this article aloud — at least, he would if it were a poem.

Pinsky, who served as U.S. Poet Laureate from 1997 to 2000, is an established poet, editor and translator of poetry and prose. His full collection of work includes an impressive 18 books. He paid the Phillips Academy campus a visit last Friday, April 25.

Addressing the packed audience in Kemper auditorium, Pinsky's opening remark elucidating a poem was "My conversation has had to do with forgetting. . . Remembering and forgetting are the same process — you can't do one without the other."

Many of the poems that he selected to read aloud were indeed about reminiscence and forgetfulness, enlightenment and oblivion. The two ideas were blurred and interwoven throughout his works, sometimes juxtaposed and other times merged seamlessly.

*"UM became an official club last spring. Like any other club, UM was required to submit an application for review and approval, which meant finding a faculty advisor."*

# UNACCOMPANIED MINORS

The long hours that Andover students spend each night in the library might give us the misleading image of complacent youths, but is there really such a thing as an "obedient teen?" Three seniors recently-formed an ensemble named Unaccompanied Minors. The entirely student-run ensemble is still just getting on its feet, but the group promises to make an impression on the community.

According to Lucy '08, one of Unaccompanied Minors' three co-heads, the ensemble is "by no means a rebel group." Most members regularly attend the traditional orchestra. UM is simply another chance for motivated musicians to hone their skills and play some interesting music.

# *Winter Pep Rally*

**Phillips Academy gets pumped for Winter Term Andover/Exeter games**

This year, the winter term pep rally, a much-anticipated event, featured some very unique and entertaining skits that kept the audience excited and full of energy, breaking up the monotony of Winter term.

In addition to leading cheers, the ten Blue Key heads performed witty skits based on popular, contemporary television shows, as well as sports-related fragments; a mock "ESPN" show counting down the five best Andover/Exeter upsets was used to introduce the various teams.

Thor '09 said, "I thought the pep rally was really good, and very fun... Everyone likes spirit and cheering for their grades and sports, and that's obviously demonstrated by the people going to games at A/E."

# PA CompSci Team Wins Invitational High School Programming Contest for Second Consecutive Year

While some Andover athletes spent the past weekend demonstrating their physical ability, others competed opponents twice their size with brains, not brawn.

Marking its second consecutive win, the Phillips Academy Computer Science team swept the 20th annual Invitational High School Programming Contest, held at St. Bonaventure University in New York, defeating 12 other teams.

The teams were given one computer and three hours to write program solutions for nine problems. Andover solved all of the problems correctly.

The challenges included simulating children's games, analyzing statistics and detecting tumors in an MRI image.

The contest judged teams both on accuracy and speed, but the time totals for all teams only included minutes on winning problems.

In preparation for the contest, the team held practice for three and a half hours at a time, during which the team members tried to simulate the actual competition.

*"Every program had to be absolutely perfect—from calculations to spelling and punctuation—or else the program was considered incorrect."*

ACKNOWLEDGEMENT: Many thanks to the student writers and editors whose *Phillipian* stories have been excerpted here.

# STUDENT ORGANIZATIONS

AT-A-GLANCE

## MEMBERS ELECTED:

Blue Key Society
Student Council
Cluster Council

## OPEN TO ALL:

### ACADEMIC

Anthropology–History Club
Math Club
Science Club

### ARTS/DRAMA

Art Club
Drama Lab
Ink Oasis
Origamity
Under The Bed Improv

### COMMUNITY SERVICE

Amnesty International
Andover Chamber Music Outreach
Andover China Care
Andover/Lawrence String Program
Andover Philanthropist Society
Kleats 4 Kids
Oxfam
PA First Tee
PA Red Cross
STAND
Twinkle Toes

### ECONOMICS

Andover Economics Society
Andover Mock Investment Club
Andover Young Entrepreneurs
Micro-Finance

### ENVIRONMENTAL

Eco-Action
Energy Resources Awareness Council
E-Stewards

### HEALTH

Andover Drug Alcohol Awareness Committee
FACEAIDS

### LANGUAGE

French Club
German Club
Italian Club
PA International Language Mentors & Scholars
Russian Club

### MULTICULTURAL

Af-Lat-Am
African Student Union
Alianza Latina
Andover Japanese Connection
Andover Korean Society
Asian Society
Chinese Taiwanese Student Association
Community Awareness for Everyone
Gay Straight Alliance
Greek Orthodox Student Union
Hindu Student Union
Indo-Pak Society
International Club
Muslim Student Union
Women's Forum

### MUSIC

Azure
Fiddle Club
Gospel Choir
Handbell Choir
Modern Music Production Club
PA Drumline
PA Harp Ensemble
Unaccompanied Minors
Wind Magic
Yorkies

### POLITICS/LAW

Andover Ethics Society
Andover First Amendment Society
Andover Libertarian Coalition
Andover Mock Trial
Center for Global Justice
Junior State of America
Model United Nations
PA Democrats
PA Republicans
Students for a Free Tibet

### PUBLICATIONS/FILM

Andover Film Group
Andover Moviemaker's Club
*Backtracks*
*The Courant*
Entourage Appreciation Society
*Frontline*
Japanese Animeshon Club
*Phillipian*
*Pot Pourri*
*The Record*

### RADIO

WPAA

### RELIGIOUS

Andover Christian Fellowship
Andover Interfaith Council
Catholic Student Fellowship
Christianity Happening in Living Life
Jewish Student Union

### SPECIAL INTEREST

Andover Ambassadors
Andover Ornithology Club
Andover Speech Club
Cryptology Club
Darsana
Footnotes
KNIT
Philomathean Society
Robotics Club
Techmasters

### SPORTS/GAMES

Andover Fencing Club
Andover Indoor/Outdoor Soccer Club
Andover Rock Climbing Society
Chess Club
Club Tennis
PA Sailing Club
Ping Pong Club

# Compete and be well.

*En garde.* Hike! Slide! Spike! Ohmmm. The sound of balance has many intonations at Andover. Do you consider yourself an Athlete or an athlete? A serious competitor, a let's-try-it-and-see beginner, or someone in between? Andover's athletic program, both broad and deep, offers dozens of sports, dance, and movement options at every level of instruction. As a competitive athlete you will work with coaches widely recognized as the best in secondary education. Varsity teams also face strong interscholastic competition from other independent schools and from Boston-area colleges. If you are more of a recreational athlete, try out cluster sports (intramural teams) in soccer, Ultimate Frisbee, or squash to name a few. Take an instructional class in water polo or hip hop or yoga. We celebrate the multi-season athlete — the diver who is also the lacrosse player, the cross-country runner/ice hockey player/dancer. With athletic facilities among the finest in the country, Andover offers many enriching ways to connect body, mind, and spirit — to find just the right balance in your life at Andover. Oh, and the contagious Big Blue spirit — that is deep devotion, pure lunacy, and all Andover

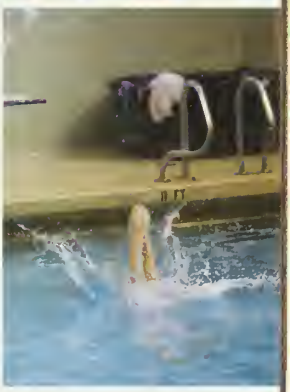
9 13 6

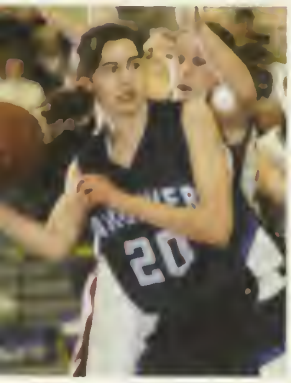
21
2
16

Slam
Slam

EXETER
12

36





10

# ATHLETICS

AT-A-GLANCE

**PARTICIPATION AT ALL LEVELS** In keeping with Andover's commitment to provide a depth and breadth of choices to its students, the athletic department offers dozens of sports, dance, and exercise options at every level of instruction. The training room is fully staffed with three certified athletic trainers who work with the school physician and the staff at Isham Health Center. Recreational athletes have as options not only intramural and instructional sports, but such special programs as Search and Rescue, classical ballet, basic fitness (FIT), modern dance, yoga, and aerobics. All juniors (ninth-graders) and lowers (tenth-graders) also take one challenge-based physical education course five hours a week for one term. These students are tested for physical aptitude and instructed in safety, health, and exercise physiology, learn drown-proofing, master a ropes course, and gain the information and skills they will need to maintain lifetime wellness.

## FALL

INTERSCHOLASTIC
Cross-Country (BV, BJV)
Cross-Country (GV, GJV)
Field Hockey (GV, GJV, GJV2)
Football (BV, BJV)
Soccer (BV, BJV, BJV2, BJV3)
Soccer (GV, GJV, GJV2)
Volleyball (GV, GJV)
Water Polo (BV, BJV)

Basic Fitness (FIT)
Cluster Soccer
Instructional Crew
Instructional Fencing
Instructional Skating
Instructional and Recreational Squash
Instructional Swimming
Instructional and Recreational Tennis
Yoga
Spirit Leaders of Andover Madness
Classical Ballet
Modern Dance
Search and Rescue (COED)

## WINTER

INTERSCHOLASTIC
Basketball (BV, BJV, BJV2)
Basketball (GV, GJV, GJV2)
Hockey (BV, BJV)
Hockey (GV, GJV)
Nordic Skiing (BV, GV)
Squash (BV, BJV, BJV2)
Squash (GV, GJV, GJV2)
Swimming and Diving (BV, BJV)
Swimming and Diving (GV, GJV)
Indoor Track (BV, BJV)
Indoor Track (GV, GJV)
Wrestling (BV, BJV)

Basic Fitness (FIT)
Cluster Basketball
Senior Squash
Recreational Nordic Skiing
Yoga
Spirit Leaders of Andover Madness
Classical Ballet
Modern Dance
Search and Rescue (COED)

## SPRING

INTERSCHOLASTIC
Baseball (BV, BJV, BJV2)
Crew (BV, BJV)
Crew (GV, GJV)
Cycling (COED V)
Golf (COED V)
Lacrosse (BV, BJV, BJV2)
Lacrosse (GV, GJV, GJV2)
Softball (GV, GJV)
Tennis (BVA, BVB, BJV)
Tennis (GVA, GVB, GJV)
Track and Field (BV, BJV)
Track and Field (GV, GJV)
Ultimate (V)
Volleyball (BV, BJV)
Water Polo (GV)

Basic Fitness (FIT)
Cluster Ultimate Frisbee
Senior Tennis
Instructional Fencing
Instructional Tennis
Instructional Skating
Instructional Squash
Instructional Swimming
Instructional Volleyball (G)
Yoga
Double Dutch
Classical Ballet
Modern Dance
Search and Rescue (COED)

# Perform and create.

The arts flourish at Andover. Intellect combined with artistry leads students on astonishing journeys in search of self and connection with others who share their grace and sensibilities or with whom they have nothing in common. Our students are first and foremost scholars, yet many are also practicing artists.

You may come to Andover as an accomplished violinist, modern dancer, anime artist, or painter. We have the faculty and the facilities to keep the terrain challenging and fresh. Perhaps you have never picked up a pastel but always wanted to capture mountains, or illustrate your graphic novel, or make a public service film. Maybe you play piano by ear and finally would like to read music, or investigate the theories of music and tone, or take ballet for the first time. You may captivate a full house with your solo on a Steinway grand or perform with the 100-member orchestra. You will learn to master the butterflies that swirl in your stomach before a live show and impress the community with your talent and grace.

With all of the arts opportunities at Andover—from the walls of the gallery to the stage of the chapel—you are bound to find a most satisfying path for your self-expression.

## Sayer

WENHAM MASSACHUSETTS

"My head is always halfway in the studio and my body always waiting to get there." She found in Andover the high school of her wishes: stimulating programs in academics and dance. "Andover transformed me as a dancer. I have always pushed myself a lot, and I expected a lot out of the program. I was so uptight at first. Opening up to modern and jazz dance brought my ballet to a whole new level. There are so many opportunities to perform here. I'm improving because I'm dancing more and having more fun." "Instead of narrowing who I am, I feel dance has driven me to be my best," says Sayer. "It has taught me discipline and work ethic and how to balance all of the demanding aspects in my life. I don't like to think that all there is to me is dance. I think dance is the core from which the rest of my character grows."

## Max

SPEARFISH, SOUTH DAKOTA

His muse found him in a church basement. While his friends pounded the keys of the tired upright piano, 7-year-old Max teased apart the melodies of hymns. He moved on to a portable keyboard at home—earning a quarter from his dad for every Led Zeppelin tune he picked up by ear. ■ Max grew up fly-fishing, skiing, and loving his home at the foot of the Black Mountains. His first piano gig was in a nursing home—he played for milk and cookies. He appeared in coffeehouses and lounges in several states, recorded CDs, learned about the music business, and won a national kid talent contest. ■ Max joined Andover as an upper (Grade 11). "I knew from my first visit to Andover, when I got swept into a two-hour jazz improv session, that I had not only found my academic challenge, but my musical challenge, as well." ■ Jamming with visiting Tibetan monks, absorbing the diverse world rhythms of fellow musicians into his own compositions, playing for audiences with his jazz trio—it's the "unexpecteds" that make Andover so great. "What happens here is a fusion. It's so powerful."

## Kevin and Kyle

**WOOSTER, OHIO**

The graduating class of St. Mary's Elementary School was 22 percent Kevin and Kyle. None of the other seven graduates were identical twins or saxophone players. When they came to Andover they were still the only twins in their class, but they were far from the only musicians. At Andover, they have grown more independent, in general, and also more independent of each other. They live in separate dorms, take different classes, and have spent the summer thousands of miles apart (Kevin in Russia, Kyle in China). They have never really had the psychic synchronicity that people expect, except when it comes to music. They both play sax in Andover's full Concert Band (Kevin, tenor; Kyle, alto) and break down into smaller musical groups during the week. With fewer instruments, the combos are more chamber-like. They competed in a Battle of the Bands on drums and bass guitar, recorded a song in the WPAA studio, and composed jazzy music. They are drawn to music that is "melodious yet has certain chords that complicate that."

## Simone

GLOUCESTER, MASSACHUSETTS

"My first travels to Thailand inspired me to delve deeper into issues of identity and how one perceives and represents self." ▪ Simone combines her artistry (painting, photography, textiles) with a passion for human rights and community service. For three summers, Andover has made possible Simone's independent studies in Thailand. ▪ "The following year in Thailand, through field research and photography, I examined the role of women in rural village societies with agrarian economies. I instituted a self-portrait project with children from village schools—the process and resulting drawings went far beyond my expectations and produced surprising interpretations of identity. I returned to Thailand last summer with art materials and artist papers to introduce and enliven children's imaginations to the creative process. When I returned to Andover, I coordinated an exhibition, *Foreign Findings*, in the Gelb Gallery," Simone says. ▪ "Art is proof of existence. The things we make are records and capsules of a moment in time and state of being. To create is to establish our voice and role in the world and mark its surface with our unique footprints."

## Abby

**VERO BEACH, FLORIDA**

Abby grew up in the "Citrus Capital of the World," on the stage of what she says is "the most fantastic children's theatre in the world . . . I didn't want to go to boarding school, I wanted to go to Andover." ▪ The quality and quantity of Andover productions astounded her. And the scene has only erupted more since she arrived as a ninth grader. ▪ As producers of Drama Lab, Abby and Lucas, along with two other seniors, did it all. "We approached Drama Lab like it was a creative business. There used to be one poorly attended Drama Lab production every two weeks on a Sunday afternoon. We changed it to three 20-minute, student-directed one act shows every Friday night. The response has been phenomenal in terms of audience (about 10 percent of the school comes out) and in the stacks of applications to direct and participate." ▪ Drama Lab alone amounts to about 30 or 40 shows annually. Abby also has produced the much-anticipated Grasshopper Night ("a high school talent show done really well") and the exhilarating and exhausting 24 Hour Play event. "Andover literally gives you the keys to the theatres and great faculty mentoring, and the rest is up to you."

## Chelsea

GOSHEN, KENTUCKY

A man heard a young harpist play on the radio. He, by chance, ran into her father in a country store in Kentucky. His high school alma mater in New England would be perfect for the gifted musician, he said. That serendipity brought Chelsea, the self-described country girl, to Phillips Academy. ▪ "I'm really happy with nature and fields, being with horses and dogs," Chelsea says. "Then I found that Andover was the only school to employ a harp teacher. Music theory is top notch. Music is really integrated into my life now. It's a lot with academics, but hard work never hurt anyone, and I enjoy being here." ▪ Chelsea has toured major U.S. cities with Andover's full Chamber Orchestra and the Cantata Choir and has flourished as a solo artist of the harp. "When I really know a piece, I go into a trance—not remembering my fingers, they are just working on their own. Just feeling and breathing. I don't worry about the music anymore. I just am."

# THE ARTS

AT-A-GLANCE

**1**
Performance of the *Nutcracker* every other year

**1**
Hand bell choir

**1**
Rock music practice room

**2**
Student-run dance groups: Blue Strut (jazz) and Hypnotic (hip-hop)

**2**
Percussion practice rooms

**3**
Areas of exploration in the visual arts: two-dimensional design, three-dimensional design, and electronic imaging

**3**
Theatres on campus; student art exhibitions each year; music performance spaces

**3**
Main stage productions each year: two faculty-choreographed and one student production, The Dance Open

**4**
Orchestras including:
**100**-member Academy Orchestra
**35**-member Chamber Orchestra
**20**-member Amadeus Ensemble
**20**-member Corelli Ensemble

**4**
Choral opportunities including:
**90**-member Chorus
**35**-member Gospel Choir
**80**-member Cantata Choir
**15**-member Fidelio madrigal

**5**
Choreo Labs per year

**9**
Final Cut Pro editing suites

**10**
Major theatrical performances each year with sets and costumes

**11**
Performance music ensembles

**12**
Recent Cantata destinations. The choir has performed in Italy, Puerto Rico, Bermuda, China, Montreal, and Hawaii, among other places.

**16**
Music practice rooms

**16**
Grand pianos available for practice including a new Steinway Concert Grand in Cochran Chapel

**30**
Smaller theatre productions each year

**42**
Teachers who give instrumental music lessons, from banjo to bagpipes and everything in between

**70**
Student and student-faculty concerts on campus each year

**120**
Digital and video cameras dedicated to the arts program

**400**
Videos produced and edited by students in a given year

# Explore.

Andover's campus, on first view, is the quintessence of a New England residential academy. Historic buildings, a bell tower, elm shaded paths connecting our small neighborhoods, many playing fields, statuary, wood-paneled dining halls. But wait. Look closer and you will find that history is preserved not just for antiquity's sake. Our 500-acre campus is a hub of intellectual activity—set only 21 miles from Boston in the picturesque town of Andover, Massachusetts. Consider these resources. One-hundred-nine classrooms, more than 200 computers; language and music laboratories; a licensed radio station streaming audio online; 24 extensive science laboratories and classrooms in the Gelb Science Center; an 85-acre bird sanctuary, a swimming pool—the list goes on. In its 16th-century origin, the word *facility* meant "the unimpeded opportunity for doing something." That's how we look at our *facilities* at Andover—giving students unimpeded opportunities to succeed, as well as to be enchanted.

## SAMUEL PHILLIPS HALL

SamPhil, as it's affectionately known, is our iconic central classroom building. Built in 1924, the architect moved two brick dormitories and a faculty residence to provide unobstructed views of the quad and beyond.

COCHRAN CHAPEL

Every Wednesday, the Academy comes together in the Chapel for All-School Meeting. Assembling the entire community in one space is so important that a balcony was added in 1998.

With more than 150,000 volumes, Andover's library is the largest secondary school library in the country. Built in 1929, it is named for the 1825 graduate, physician, poet, wit, and father of Supreme Court Justice Oliver Wendell Holmes Jr.

## MEMORIAL BELL TOWER

Built in 1923, the tower was constructed, in part to remember Phillips Academy alumni who lost their lives in World War I. Behind it you will find the Sherman Admission Center.

## ATHLETIC COMPLEX

Athletic facilities include three gymnasiums, a swimming pool, 18 playing fields, 18 tennis courts, two dance studios, an all-weather track, Phelps Stadium, and a skating complex that features two rinks.

Play lacrosse on Frosh. Read a book hang out with friends. Enjoy.

The name commemorates a visit Washington made in 1789. He was so impressed with the Academy, he influenced one nephew and eight grandnephews to attend. It's where you will find Head of School Ms. Chase and her famous field hockey stick as well as student mailboxes.

## ELSON ART CENTER

The place on campus to *do* art and *view* art, the Elson has studios, classrooms, a multimedia center, and an auditorium, as well as galleries for student and faculty shows.

## GELB SCIENCE CENTER

Opened in 2004, the Gelb was designed to encourage students to learn science by doing science. The "environmentally sensitive" center, with its state-of-the-art technology and flexible lab and classroom space, encourages collaboration.

PARESKY COMMONS

Paresky Commons, which was recently renovated, features four large dining halls where students, faculty, and staff eat, socialize, and collaborate.

BULFINCH HALL

The oldest classroom building on campus (1818), Bulfinch has weathered much in its storied existence, including fire during its use as a gymnasium in 1896 and its transformation into a dining hall in 1901. Since 1937 it has remained the English department headquarters.

The Addison Gallery of American Art and the Robert S. Peabody Museum of Archaeology are resources unique to the Academy. Serving as both a nationally recognized museum and an educational resource for the school and the region, the Addison Gallery includes works by John Singleton Copley, Winslow Homer, Edward Hopper, Alexander Calder, and Frank Stella '54, to name just a few. For more than 100 years, the Peabody Museum has been at the vanguard of the development of American archaeology as a discipline. The museum contains approximately 600,000 objects, photos, and documents that reflect more than 12,000 years of diverse indigenous cultures.

# CAMPUS

## AT A GLANCE

**PHILLIPS ACADEMY'S 500-ACRE CAMPUS** rolls across a spacious hilltop in the town of Andover, Massachusetts. Elm-shaded paths crisscross campus lawns and quadrangles leading to more than 150 buildings—from the oldest Foxcroft (a dormitory named after the wife of Samuel Phillips Jr., who donated funds to build it as a facility to house the Andover Theological Seminary in 1808), to the state-of-the-art Richard L. Gelb Science Center completed in 2004. The Addison Gallery of American Art on campus thrives as an educational center known internationally for its dynamic exhibitions and its own substantial collection. The Oliver Wendell Holmes Library manages more than 150,000 volumes and the Academy's extensive archive. The Robert S. Peabody Museum of Archaeology runs field courses and houses an extensive collection of Native American artifacts. The 85-acre Cochran Bird Sanctuary is an idyllic woodland of massive rhododendrons, ponds, and wildlife tucked into a quiet campus corner.

**1636**
Year the town of Andover was originally settled under the Native American name Cochichawicke

**1646**
Year the town of Andover was incorporated

**1778**
Year of the founding of Phillips Academy in Andover

## RESOURCES

**1**
State-of-the-art theatre complex, astronomical observatory, video and electronic imaging center, language and music laboratories, licensed radio station streaming audio online, and recording studio

**1**
Swimming pool, all-weather track, diving pool, crew boathouse, fitness center, stadium, turf field, and wrestling room

**2**
Dance studios and basketball courts, skating rinks, and nationally recognized museums

**3**
Theatres and gymnasiums

**8**
Squash courts

**18**
Playing fields and tennis courts

**35**
Art and music studios and practice rooms

**500 acres**
Lawns for Frisbee, lounging, and casual gymnastics

**85 acres**
Bird sanctuary

**109**
Classrooms

**200+**
Computers available to students

**598**
Dormitory rooms

**$640 million**
Endowment (as of May 31, 2009) which supports student scholarships and tuition, maintenance of the campus, academic programs, and the Academy's faculty

PULL OPEN TO VIEW FULL CAMPUS MAP

## CAMPUS MAP KEY

2 Abbot Hall
3 Adams Hall* [WQS]
4 Addison Gallery of American Art
82 Admission Office [*Shuman Admission Center*]
5 Alumni House* [ABB]
6 America House* [ABB]
8 Andover Cottage* [WQN]
9 Andover Inn
13 Bancroft Hall* [WQN]
19 Bartlet Hall* [FLG]
22 Benner House [*Art*]
63 Bertha Bailey House* [ABB]
23 Bishop Hall* [WQN]
24 Blanchard House* [WQS]
78 Borden, Memorial and Abbot Gymnasiums
25 Bulfinch Hall [*English*]
26 Burtt House* [FLG]
175 Carriage House* [ABB]
28 Carter House* [ABB]
29 Case Memorial Cage
36 Churchill House
66 Claude M. Fuess House* [PKN]
37 Clement House* [ABB]
38 Cochran Chapel
42 Cooley House
47 Day Hall* [FLG]
48 Double Brick House* [ABB]
49 Draper Cottage* [ABB]
50 Draper Hall
53 Eaton Cottage* [WQN]
161 Elbridge Stuart House* [PKN]
12 Elson Art Center
55 Gelb Science Center [*Science*]
60 Flagg House* [ABB]
62 Foxcroft Hall* [FLG]
64 French House* [ABB]
169 George Washington Hall
72 Graham House [*Psychology*]
73 Graves Hall [*Music*]
140 Hearsey House* [FLG]
189 Isham Dormitory* [WQN]
99 Isham Health Center
101 Johnson Hall* [WQS]
104 Log Cabin
111 McKeen Hall
112 Memorial Bell Tower
116 Morse Hall [*Mathematics*]
117 Morton House* [ABB]
162 Moses Stuart House
80 Nathan Hale House* [PKN]
120 Newman House* [FLG]
121 Newton-Hinman House
98 1924 House
95 Oliver Wendell Holmes Library
40 Paresky Commons [*Dining Hall*]
123 Park House
135 Paul Revere Hall* [FLG]
126 Pearson Hall [Classics]
127 Pease House* [WQN]
128 Pemberton Cottage* [WQN]
129 Phelps House
133 Phillips Hall
84 Power Plant
11 Robert S. Peabody Museum of Archaeology
137 Rockwell House North* [WQN] and South* [WQS]
143 Samaritan House* [ABB]
131 Samuel Phillips Hall [*History and World Languages*]
146 Smith House* [FLG]
150 Alfred E. Stearns House* [ABB]
151 Abbot Stevens House* [PKN]
152 Henry L. Stimson House* [PKN]
159 Stott Cottage
160 Stowe House* [ABB]
165 Taylor Hall* [WQS]
166 Thompson House* [WQS]
168 Tucker House* [WQS]
21 Alice Whitney House* [ABB]

***Dormitory**
ABB Abbot Cluster
FLG Flagstaff Cluster
PKN Pine Knoll Cluster
WQN West Quad North Cluster
WQS West Quad South Cluster

**Areas of Interest**
A Abbot Circle
B Armillary Sphere
C Chapel Cemetery
D Dormitories around Rabbit Pond
E The Grove
F Memorial Place
G Merrill Memorial Gateway (Abbot Gates)
H Moncrieff Cochran Sanctuary
I Old Main Campus
J West Quadrangle dormitories

**Playing Fields and Tennis Courts**
K Brothers Field
L Phelps Stadium
M Isham Field
N Phelps Park
O Rafferty Field
P Rockwell Tennis Courts
Q Sorota Track
R Smoyer Family Field

**THE HISTORIC TOWN OF ANDOVER,** founded in 1646 in Essex County, is home to Phillips Academy. With more than 31,000 residents spread across 32 square miles, the town is a bustling combination of rural New England charm and high technology business.

Throughout its history, Andover has had brushes with both notoriety and fame—from connections to the Salem witch trials of 1692 to the Battle of Bunker Hill, where 350 Andover men saw action. During a postwar visit, President George Washington, was so impressed by the young Phillips Academy that he later sent members of his family to school here.

Long before the Civil War, the antislavery movement caught fire in Andover. Harriet Beecher Stowe wrote *Uncle Tom's Cabin* just before moving to Andover with her husband, who assumed leadership of the Andover Theological Seminary—then on the grounds of Phillips Academy. Andover became an active stop on the Underground Railroad. And when war came, more than 600 Andover men marched south with the Union Army. Later, Sojourner Truth made trips to Andover, campaigning for women's rights and racial equality.

The 20th century brought industrialization and textile mills to Andover and nearby Lawrence. The nation's first "model industrial community," named Shawsheen Village, was built on Andover's northern edge to house the headquarters and residences of American Woolen Mills' management.

Today, the heart of Andover lies along Main Street, which runs through the primary business district and up the hill to the Academy's leafy campus. Students can make the trip on foot—in roughly 10 minutes—to Starbucks, the venerable Andover Book Store, Bertucci's restaurant, the tiny landmark Lantern Brunch, a major pharmacy, and a mix of clothing, sports, and gift stores. A commuter rail station in town allows students to take full advantage of the arts, sports, entertainment, and educational and historic attractions in nearby Boston and Cambridge, only 20 miles to the south.

For directions see: *www.andover.edu/about_andover/visiting.htm*

# LOCATION

AT-A-GLANCE

**PHILLIPS ACADEMY'S LOCATION** provides unique access to a rich mix of topography, urban amenities, athletic venues, and cultural and intellectual opportunities. Twenty-one miles north of Boston, and roughly the same distance west of Salem, Gloucester, and the sea, Andover also lies within easy reach of the mountains of Vermont and New Hampshire, the charm of Maine, and the intellectual riches of Cambridge, the Museum of Fine Arts, and many other world-class attractions.

## TRAVEL DISTANCES TO ANDOVER

| | |
|---|---|
| 21 MILES | Boston, MA |
| 58 MILES | Providence, RI |
| 90 MILES | Portland, ME |
| 98 MILES | Hartford, CT |
| 196 MILES | New York, NY |
| 282 MILES | Philadelphia, PA |
| 401 MILES | Washington, DC |
| 845 MILES | Chicago, IL |
| 939 MILES | Atlanta, GA |
| 2,688 MILES | San Francisco, CA |
| 3,267 MILES | London, England |
| 6,720 MILES | Beijing, China |
| 7,878 MILES | Johannesburg, South Africa |

| | |
|---|---|
| 21 MILES | Logan International Airport in Boston |
| 27 MILES | Manchester-Boston Regional Airport in Manchester, New Hampshire |

## AVERAGE HIGH AND LOW TEMPERATURES

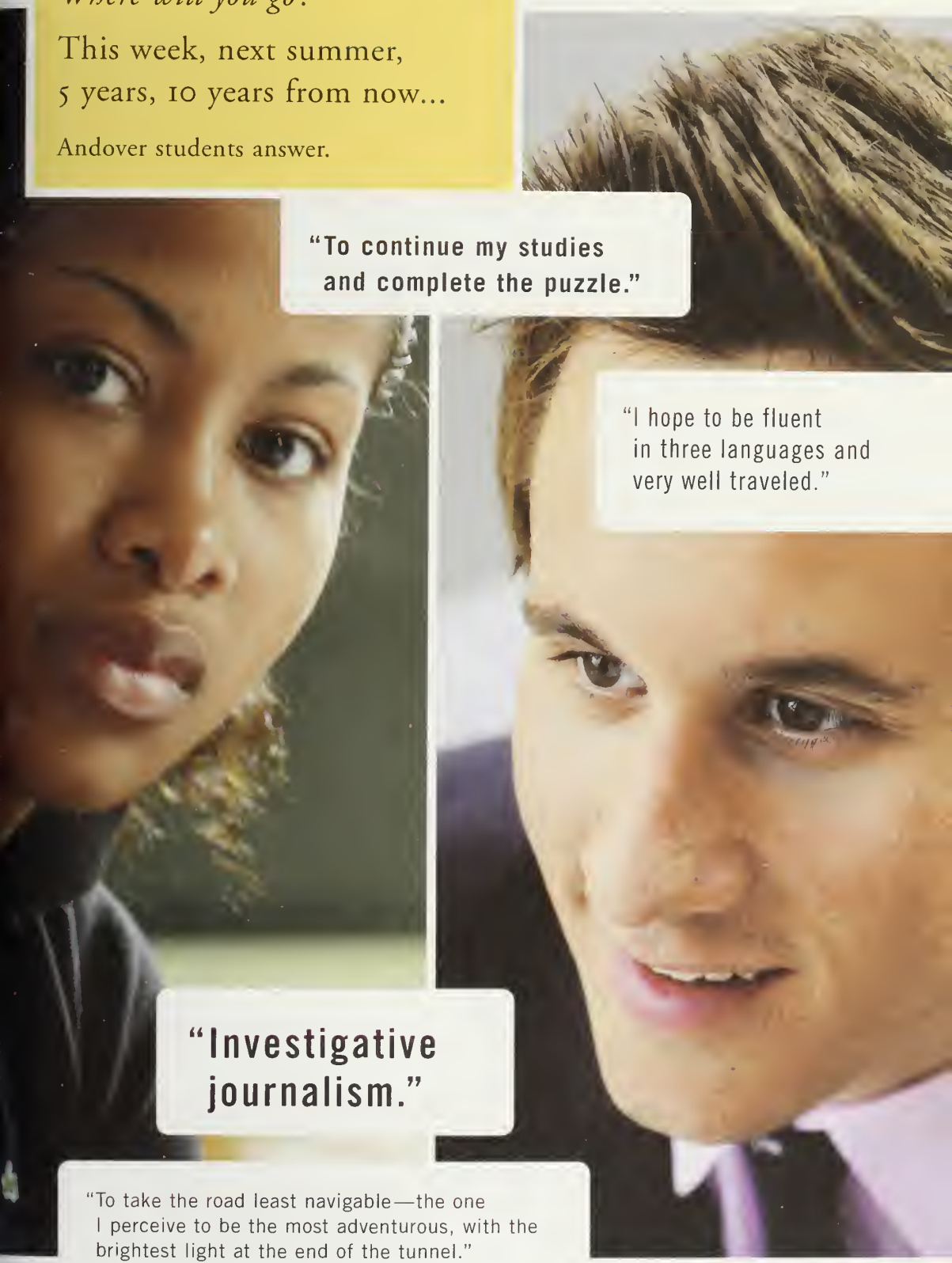
# Embrace life.

For all the ways we journey together at Andover, our goal is to point you toward independence. This is not a final destination, rather a next step on an evolving exploration of life and learning. While you are with us you will be called to many challenges. You will learn to manage your time, set priorities, and see your way through difficult lessons (which may entail the very self-possessed task of asking for help). During this adventure, you will learn to assess information, grapple with big questions, synthesize seemingly unrelated sources, care for yourself, and care about others. You will learn that reaching your potential is only the beginning; push further and you will discover a new horizon. You will answer "What can I possibly do to help?" with creative solutions and assured action. You will leave Andover as an "act-er" and an "enacter." You will continue to think openly and deeply, to serve, and to lead. With goodness and knowledge as your foundation, you will develop personal values and a moral compass, both of which will guide you long after Andover. The road ahead presents a world of possibilities. It is our pleasure and privilege—Andover's teachers, staff, and alumni—to serve as guides on your quest.

*Where will you go?*

This week, next summer,
5 years, 10 years from now...

Andover students answer.



**"To continue my studies and complete the puzzle."**

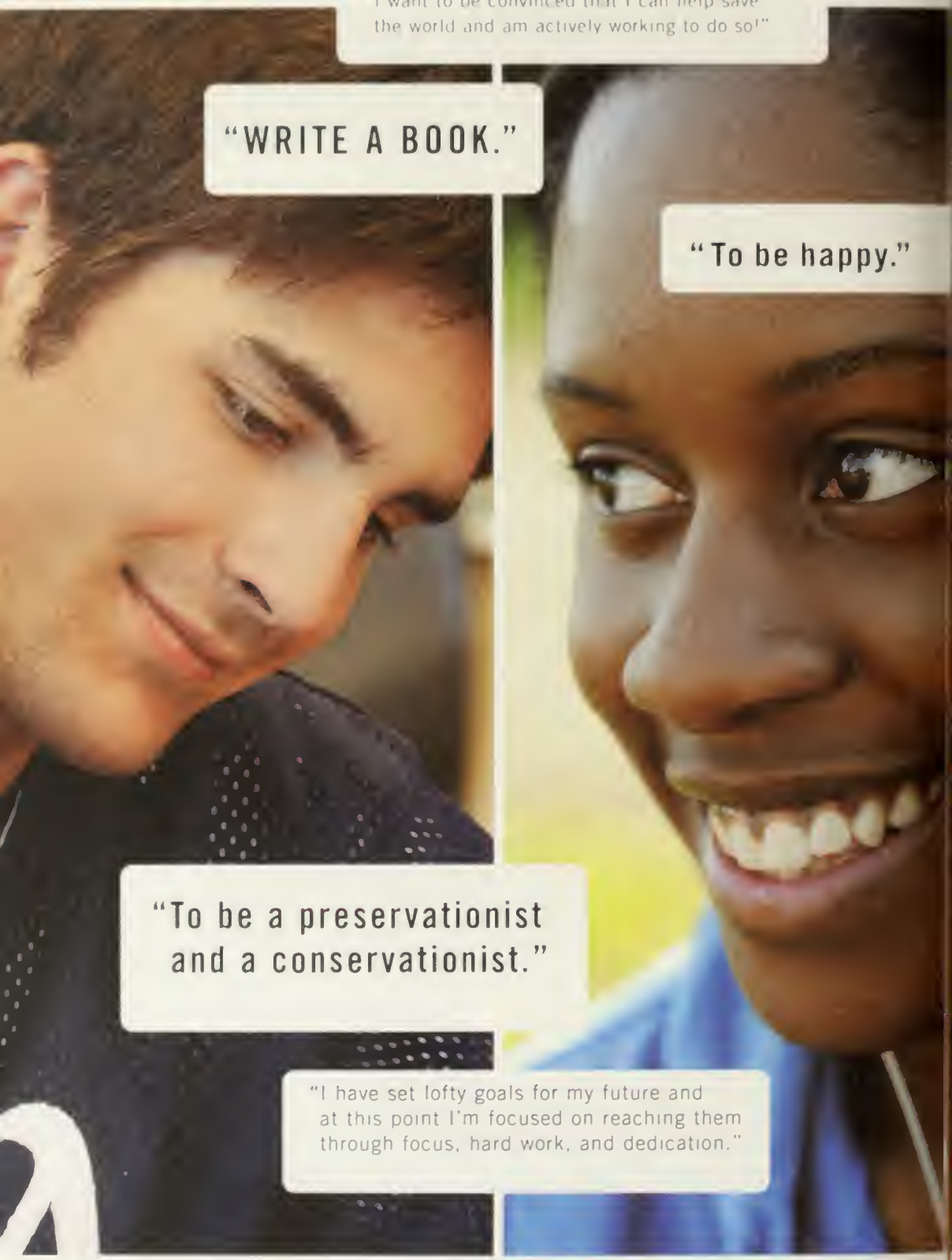
"I hope to be fluent in three languages and very well traveled."

**"Investigative journalism."**

"To take the road least navigable—the one I perceive to be the most adventurous, with the brightest light at the end of the tunnel."

"Fly-fishing with my dad."
"I want to write an autobiography one day so I hope to live a life exciting enough for someone to want to read about."
"I hope to be a doctor. That's right: beyond Andover I hope to be a neurosurgeon."

"Go into a field that uses all the different nationalities of my life."
"Gap year to China."
"One day, a family."
"To get lost in a culture, that to my limited knowledge, begins with green tea and ends with sayonara."
"TO ENJOY LIFE, SUCCEED, AND BE TRUE TO MYSELF."


"I want to be convinced that I can help save the world and am actively working to do so!"
"WRITE A BOOK."
"To be happy."
"To be a preservationist and a conservationist."
"I have set lofty goals for my future and at this point I'm focused on reaching them through focus, hard work, and dedication."

# COLLEGE MATRICULATION

AT-A-GLANCE

**ADMISSION TO COLLEGE** is not the only goal of an Andover education; it is the next important step in your life's journey. The college counseling office carefully guides uppers and seniors through the college admission process. Their goal is to help Andover students take charge of this important rite of passage and to provide them with the tools, the power, and the information they will need to make wise choices as they plan for their future.

## CLASS OF 2009 MATRICULATION STATISTICS

| SCHOOL | MAT | SCHOOL | MAT | SCHOOL | MAT |
|---|---|---|---|---|---|
| American University | 1 | Hamilton College | 1 | Reed College | 3 |
| Amherst College | 7 | Harvard University | 18 | Rhode Island School of Design | 1 |
| Babson College | 1 | Harvey Mudd College | 2 | Rice University | 2 |
| Bard College | 1 | Haverford College | 1 | St. Andrews, University of | 1 |
| Bates College | 3 | Hiram College | 1 | St. John's College (NM) | 1 |
| Boston College | 6 | Holy Cross, College of | 3 | St. Michael's College | 1 |
| Boston University | 5 | Howard University | 1 | Scripps College | 1 |
| Bowdoin College | 2 | Illinois, U/Urbana | 1 | Skidmore College | 2 |
| Brown University | 10 | Johns Hopkins University | 8 | South Carolina, University of | 1 |
| Bucknell University | 1 | Kenyon College | 1 | Southern California, University of | 2 |
| California Institute of Technology | 1 | Lehigh University | 1 | Stanford University | 12 |
| California, U/Berkeley | 3 | Lewis & Clark College | 2 | Syracuse University | 2 |
| California, U/Santa Barbara | 1 | Massachusetts, U/Amherst | 1 | Tampa, University of | 1 |
| Carnegie Mellon University | 7 | Mass. Institute of Technology | 7 | Toronto, University of | 1 |
| Chicago, University of | 5 | McGill University | 3 | Trinity College | 5 |
| Claremont McKenna College | 2 | Miami, University of | 1 | Tufts University | 5 |
| Colby College | 3 | Michigan, University of | 5 | Tulane University | 4 |
| Colorado College | 2 | Middlebury College | 8 | Union College | 1 |
| Colorado, U/Boulder | 2 | New Haven, University of | 1 | Vassar College | 1 |
| Columbia University | 11 | New York University | 8 | Virginia, University of | 3 |
| Connecticut, University of | 1 | North Carolina, U/Asheville | 1 | Wake Forest University | 1 |
| Cornell University | 9 | North Carolina, U/Chapel Hill | 1 | Washington and Lee University | 1 |
| Dartmouth College | 8 | Northeastern University | 4 | Washington University/St. Louis | 4 |
| Davidson College | 1 | Northwestern University | 3 | Washington, University of | 2 |
| Denver, University of | 1 | Notre Dame University | 1 | Wellesley College | 2 |
| Dickinson College | 1 | Oberlin College | 2 | Wesleyan University | 3 |
| Duke University | 9 | Occidental College | 1 | William and Mary, College of | 2 |
| Emory University | 1 | Pennsylvania, University of | 10 | Williams College | 2 |
| Fordham University | 1 | Princeton University | 13 | Xavier University/New Orleans | 1 |
| George Washington University | 6 | Queen's University | 1 | Yale University | 14 |
| Georgetown University | 7 | Redlands, University of | 1 | | |

MAT = NUMBER OF STUDENTS MATRICULATED

*College matriculation data is as of June 7, 2009.*
*Five-year statistics are available online at www.andover.edu.*
*More information on College Counseling is on page 94.*

*Match the Phillips Academy alums listed below with their notable life accomplishments listed on pages 1 and 2 at the front of this catalog.*

**ART**

- [ ] Walker Evans '22
- [ ] Ashley Kingsbury Freschette '98
- [ ] Horatio Greenough student in 1814–1815
- [ ] Beaumont Newhall '26
- [ ] Frank Stella '54

**BUSINESS, INDUSTRY, AND TECHNOLOGY**

- [ ] William Drayton '61
- [ ] Chris Hughes '02
- [ ] Miles Lasater '96
- [ ] Thomas H. Wyman '47

**ECONOMICS**

- [ ] William S. Vickrey '31

**EDUCATION**

- [ ] A. Bartlett Giamatti '56
- [ ] Anthony Grafton '67
- [ ] Richard Theodore Greener 1865
- [ ] Joseph Hardy Neesima 1867

**ENGINEERING AND ARCHITECTURE**

- [ ] William LeBaron Jenny 1846
- [ ] Frederick Law Olmstead 1838

**ENTERTAINMENT AND THE ARTS**

- [ ] Dana Delany '74
- [ ] Jack Lemmon '43
- [ ] Duncan Sheik '88
- [ ] Olivia Cockburn Wilde '02
- [ ] Dan Zanes '79

**EXPLORATION**

- [ ] Ian Baker '75
- [ ] Hiram Bingham 1894
- [ ] Britton Keeshan '01

**GOVERNMENT AND PUBLIC SERICE**

- [ ] George Bush '42
- [ ] George W. Bush '64
- [ ] Annie Edwards 1855
- [ ] Edward E. Elson '52
- [ ] William H. Moody 1871
- [ ] Josiah Quincy 1786

**JOURNALISM AND PUBLISHING**

- [ ] H.G. "Buzz" Bissinger III '72
- [ ] Maro Chermayeff '80
- [ ] Lucy Danziger '78
- [ ] Ben Goldhirsch '99
- [ ] Jeffrey MacNelly '65
- [ ] Robert B. Semple Jr. '54

**LITERATURE AND WRITING**

- [ ] Julia Alvarez '67
- [ ] Edgar Rice Burroughs 1894
- [ ] Ring Lardner Jr. '32

**MEDICINE**

- [ ] Benjamin Spock '21
- [ ] Chris Weatherley-White '50

**MILITARY**

- [ ] Rebecca Dowling Adams '94
- [ ] Seth Moulton '97
- [ ] Rear Admiral (retired) Richard H. O'Kane '30

**SCIENCE**

- [ ] Dr. Charles Greeley Abbot 1891
- [ ] Mary Wilkes Eubanks '65
- [ ] Marvin Minsky '45
- [ ] Samuel F.B. Morse 1805
- [ ] George Hoyt Whipple 1896
- [ ] George M. Whitesides '57

**SOCIAL ACTION AND COMMUNITY SERVICE**

- [ ] Hafsat Abiola '92
- [ ] Sarah Chaves '80
- [ ] Justin W. Dart Jr. '49
- [ ] Christina Fink '82
- [ ] John Marks '61
- [ ] Maya Nath '97
- [ ] Murrey Nelson '80
- [ ] Lisa Tung '00
- [ ] Chris Whittier '87
- [ ] Fourteen members of the Class of '54

**SPORTS AND ATHLETICS**

- [ ] William "Bill" Belichick '71
- [ ] James P. McLane '49

*For a more complete list of notable alumni and alumnae, go to* www.andover.edu/about_andover/notable_alums.

# Programs & Resources

Phillips Academy

ANDOVER

*Includes information on costs, affordability, school visits and application procedures beginning on* PAGE 106

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## GREETING FROM THE HEAD OF SCHOOL *Barbara Landis Chase*

In our contemporary world, there are few places that provide a strong sense of community to the people who live and work in them. Phillips Academy students and faculty have found just such a place. The author John Gardner writes, "The traditional community could boast generations of history and continuity. Only a few communities today can hope to enjoy any such heritage." Andover's 232-year history creates the kind of continuity that is, indeed, rare in American secondary schools or in institutions of any kind. We invite you to experience this community as you come to know Andover.

Andover was founded during the American Revolution on the principle that it would be open to "youth from every quarter" and with the motto *non sibi*, which means "not for self." These ideals have created a culture of leadership and service that has endured for two centuries.

Today, we are proud of a $15.6 million financial aid commitment that helps to make those ideals a reality for 44 percent of our students. Our "affordability initiative" has culminated in a need-blind admission policy, which means that financial need is not an obstacle to admission. Andover's commitment also guarantees that the demonstrated financial need of each enrolling student will be met 100 percent. Given the global economic challenges of the last several months, we are especially proud to be among the very few institutions to support students in this comprehensive way.

Andover students do indeed come "from every quarter." We strive to bring the world to this very American institution, so that our students will one day give back as global citizens.

In September, more than 340 new students will join our community from places including Alabama and Nevada, New Mexico and Iowa, Albania, the Philippines, and Qatar. They will be welcomed by returning students from California and Canada, Jamaica and Japan, Maine and Michigan.

They will immerse themselves in activities that are rarely available at the high school level. Students may study the stars from the observatory of a state-of-the-art science center. They may master a world language such as Chinese or Russian, or take part in a master class taught by a visiting scholar. They may compete in national math or music events, or act in a theatre production

directed by a Broadway playwright. They may start a new club to promote a social cause, curate an art exhibition, or join the Ultimate Frisbee team. Perhaps they'll cover these activities as a reporter for the nation's oldest secondary school newspaper, *The Phillipian.*

In all this, students will be guided by faculty members who welcome curiosity and inspire greatness in their classroom, and who are immensely talented and committed to their fields. They are accomplished authors, athletes, scientists, mathematicians, linguists, historians, musicians, and, above all, mentors to their students.

We continue to assess our academic program to ensure its flexibility and rigor — goals that follow our recent success in developing programs that enable students to get the most out of our rich academic and extracurricular offerings.

We reduced the size of the student population and built additional faculty apartments to lower the residential student-teacher ratio. Our largest dorms have 43 students; our smallest just four.

We adjusted the daily schedule to increase time for advising and enhanced the development of critical reading and analytical writing skills. Teachers are collaborating on interdisciplinary courses that address the most challenging questions facing our global society. We also have developed opportunities for seniors to design independent projects as a culminating academic experience. All of these steps have more clearly illuminated the path toward academic excellence.

Underpinning the academic and social life of Andover is a network of programs, policies, and services that provide the support necessary for the development of well-balanced adolescents living away from home.

Whether you visit the campus several times or come to know Phillips Academy only through this catalog and an interview, we hope the exploration will be an intriguing and enriching experience.

*Welcome to Andover.*

## HISTORY

Phillips Academy, founded in rural New England during the Revolutionary War, speaks today to the richness of many traditions and is testimony to the dreams and aspirations, viable still, of its founders. Although it has been coeducational only since 1973, the recognition of the importance of education for both young men and young women was present at the beginning.

In 1778, Samuel Phillips and his wife, Phebe, made a "bargain." If she would move from Cambridge to Andover to help him in establishing Phillips Academy, he would afterward join her in founding an academy for girls. And so the commitment was made and the educational endeavor begun.

On April 21, 1778, the Constitution of Phillips Academy was signed. Both Samuel and Phebe Phillips died before her dream of a girls' school could be realized, but not before the dream could be handed on to willing hearts. In 1828, Phillips Academy trustees and other Andover residents met with Mme. Sarah Abbot to plan the school that would open its doors on May 6, 1829, as Abbot Female Academy, one of the first schools in New England to be founded for young women.

Each school in the years that followed remained faithful to the commitments made in its constitution: "to enlarge the minds and form the morals of the youth committed to its care." Each had a long and rich life and witnessed its students' growth, both in self-discovery and in service to others. And in 1973, Samuel and Phebe Phillips' bargain was realized anew as Phillips Academy and Abbot Academy merged and created a distinctive coeducational institution that combined the best of both traditions. "Finis origine pendet," the Academy seal affirms. The end does indeed depend upon the beginning.

Jean St. Pierre
*Instructor in English and Theatre, Emerita*
*Abbot Academy*
*Phillips Academy*

## THE ACADEMIC PROGRAM

Andover's academic program offers a strong and broad foundation in the arts, humanities, mathematics, and natural sciences. The Academy's extensive and rigorous curriculum, along with its flexible approach to teaching and individual development, not only prepares students superbly for college, but instills in them a lifelong love of learning.

Between the ages of 14 and 18, students make significant leaps in their cognitive development. Andover varies its teaching methods to suit these developmental stages and to present effectively the material and methods of inquiry specific to each discipline. Initial placement in math, science, and foreign language varies according to the level of accomplishment each new student exhibits upon arrival. Quickly paced introductory courses provide the structure and guidance necessary for young learners to build basic skills and to handle progressively more difficult material. At the same time, students who are exceptionally capable in certain areas of study are encouraged to enter the curriculum at advanced levels.

As students progress, they are presented with increasing choice so they may fashion a largely individualized program in their senior year. For advanced students, Andover provides extensive elective offerings, with courses beyond the college entrance level. Before they graduate, students may do research with recombinant DNA, study the calculus of vector functions, compose a major musical work, or direct a play.

Students also have the opportunity to participate in an increasing and evolving array of programs that span the globe. Current examples include service learning in the neighboring city of Lawrence; archaeology in Central America; and language immersion in Europe and China. Through these programs, as through our core curriculum, Andover strives to educate its students and faculty to understand the world *and* its challenges from a global perspective.

An open-minded perspective also informs Andover's approach to teaching. Our dynamic teachers reject the rigid orthodoxy of a single teaching method in favor of techniques that suit the material at hand. Students find themselves in small class discussions one day and in a group project the next; they conduct research, prepare and present demonstrations, and question guest lecturers; they think, write, compute, and experiment. In short, they learn to examine the world from many different points of view. The result is a vibrant program rooted in a philosophy of "learning by doing" that is constantly evaluated for its effectiveness. Our teachers debate pedagogy, review and adapt offerings, revisit syllabi, and integrate new technologies.

Mindful of our faculty's multiple talents and scholarship in their respective disciplines, the trustees and alumni of Phillips Academy have established a number of generous professional development funds to support term sabbaticals, year-long sabbaticals, summers abroad, and winter break opportunities. Faculty take these opportunities to develop new courses, conduct research abroad, study

**1782**

Paul Revere, known as the best craftsman of metals in Boston at the time, is commissioned to make the Phillips Academy seal. Around the symbol of a rising sun and a hive of industrious bees, he cast the educational faith of Andover's founders—"The end depends upon the beginning." The founders' religious and patriotic commitment to the common good is symbolized by the second motto on the silver seal, *non sibi*, meaning "not for self."

**1789**

President George Washington stops at Phillips Academy during his tour of New England. Washington addresses the school and holds an informal reception, which he attends on horseback.

**1789**

The first scholarships from John Phillips are recorded "in consideration of further promoting the virtuous and pious education of Youth."

across disciplines, author books and textbooks, and complete advanced degrees. They collaborate on research and projects as far away as India, South Africa, and China, or as local as Lawrence, Mass., Navajo or Pueblo reservations, or post-Katrina New Orleans. Driven largely by faculty initiative, these projects illustrate tremendous ambition and innovation and ultimately inspire their teaching.

In their commitment to various fields of expertise, and in their eagerness to engage and guide students, Andover's 222 faculty members create a vital and interactive atmosphere in their classrooms, laboratories, or wherever their teaching takes them. They challenge their students, encourage mastery of detail, and set high standards, while providing support and compassion to help students flourish. Indeed, it is this generous and spirited exchange among a community of learners that makes the Academy a special place for both faculty and students.

## Academic Departments

**See *Course of Study* for course listings.**

### ART

The art department courses involve students in the creative process and help them explore artistic thinking. Students have the opportunity to investigate particular areas in depth on both the introductory and advanced levels. Foundation courses teach the skills necessary to create images and consider how elements such as line, shape, and color can communicate meaning. Exhibitions by faculty and visiting artists, along with the resources of the Addison Gallery and the Peabody Museum, enhance the studio experience. Students who wish to pursue several terms of art can choose from a range of introductory and advanced courses taught by a faculty of nine practicing artists. The *Advanced Studio Art* course offers uppers and seniors the opportunity to broaden their art experience at an advanced level, develop and enhance their art portfolios, document work for college admission portfolios, or prepare Advanced Placement (AP) portfolios.

### CLASSICAL STUDIES

Four full-time members of the classics department teach courses in classical studies and in classical languages designed to provide students with a broad introduction to classical civilization through history, literature, mythology, and etymology. Additionally, through the study of Greek, the department offers students a direct entry into Greek literature. Students master the Greek alphabet easily in the first few class meetings and quickly discover that the poetic and expressive qualities of Greek language and literature stimulate the imagination and illuminate the early political and intellectual development of the Mediterranean basin.

### ENGLISH

The English department believes students should accumulate reading and writing skills that are reinforced over the years as they encounter increasingly sophisticated forms of writing in their own works and the works they read.

In *English 100, An Introduction*, students begin to understand the rich relationships among reading, thinking, and writing. They develop their ability to read closely, actively, and imaginatively, and they practice several types of writing, primarily in response to what they read. Their work during fall term is assessed but not graded.

In *English 200, Writing to Read, Reading to Write*, students study expository writing in the fall, poetry and short fiction in the winter, and a longer novel in the spring. Throughout the year, they study the relationships between form and content in both their own writing and the writings of published essayists, poets, short-story writers, and novelists.

1808

1811

1819

1820

In *English 300: The Seasons of Literature*, students study the literature of tragedy, comedy, romance, and satire and write about it in a variety of rhetorical modes. In the spring they study Shakespeare. In the elective program, students are invited to select from among two dozen specialized courses each term.

## DIVISION OF WORLD LANGUAGES

A faculty of 26 teachers in the Division of World Languages offers Andover students many choices. Ancient languages offered are Greek and Latin, the source languages of Western thought and literature. Modern languages offered are Arabic, Chinese, French, German, Japanese, Russian, and Spanish. Emphasis is on the spoken word, and the target language is the means of nearly all communication in the classroom. The learning of skills in the first two years leads to a third year of structure review and topical study in literature and civilization. With this foundation, many students choose to move into more specialized areas. At all levels of study, students supplement their course work with video and audio materials, computers in the Language Learning Center, and with such activities as theatrical performances, radio shows, cultural festivals, language tables in the dining hall, visits by performing groups, and occasional trips to special events in Boston and at nearby schools and universities.

Students interested in pursuing two languages should consult with the head of the division.

In upper-level courses, students can prepare for many Advanced Placement examinations and can qualify to take advanced courses when they enroll in college. Superior students may carry out independent projects under careful guidance, or they may enroll in a post-Advanced Placement course. All languages other than Japanese offer opportunities for acceleration. Note that Arabic is open only to 11th- and 12th-grade students.

## HISTORY AND SOCIAL SCIENCE

The study of history and the social sciences is fundamental to a liberal education. An understanding of the American past continues to be vitally important for a participating citizen in a constitutional republic, though that alone is not enough. The examination of other cultures is crucial for broadening our understanding of an interdependent world and, therefore, the study of international cultures is integrated throughout the department's program.

Courses in history in the junior and lower years emphasize major themes in world history and teach skills and concepts essential to the study of history and the social sciences, thus preparing students for more advanced courses in the field. In the upper year, most students study U.S. history. Seniors and qualified uppers choose from a variety of elective courses and research seminars, all of which challenge students to explore topics in greater depth and with increasing sophistication.

In all courses, students work individually and collaboratively, and write extensive essays, including research and policy papers, using government documents, newspapers, letters, diaries, and interviews—the raw materials of history. Students receive instruction as well as guidance from the department's faculty of 20 instructors.

## MATHEMATICS

The 27 members of the mathematics department teach a curriculum built around a core sequence of elementary algebra, geometry, and precalculus. The department also offers many elective courses, including elementary and multivariable calculus, analytic geometry, probability, statistics, computer science, linear algebra, and vector analysis. More than one-third of all mathematics is taken electively, much of it in preparation for Advanced Placement examinations in calculus, statistics, and computer science.

The department, located in Morse Hall, is equipped with computers, graphing calculators, and computer projection equipment. Computer courses include introduction to computers and preparation for the Advanced Placement tests in Computer Science. Computer languages include Python and Java.

**1825**

Oliver Wendell Holmes, poet, literary leader, and doctor, graduates from Phillips Academy. Holmes immortalized Bulfinch Hall, "the classic hall," in his 1878 poem *The School-Boy*.

**1827**

"Do females possess minds as capable of improvement as males?" is the subject of the 1827 Philomathean Society debate.

**May 6, 1829**

Abbot Academy, one of the first educational institutions in New England to be founded for young women only, opens its doors. Founded by Sarah Abbot, it has 70 girls in its first class. The school thrives and ultimately merges with Phillips Academy in 1973.

At Andover, the community of students who like math is sizeable. Many join the math team or the computer science team, both of which are spirited, challenging, and fun—and have ranked number one in New England in several prestigious competitions. These students share their curiosity and knowledge with their peers and with a faculty of dedicated mathematicians who have written math textbooks and are at the forefront of curricular movements in the field.

On weeknights, an evening math study center, proctored by faculty and peer tutors, is available to all

## MUSIC

The music department faculty consists of nine resident teacher-performers, 35 adjunct instrumental teachers, and one full-time librarian. All faculty members are active performers in the Boston area, and most of them have graduate degrees in music. Instrumental lessons are available on all band and orchestral instruments and on the piano (classical and jazz), organ, harpsichord, harp, guitar (classical, folk, rock, and jazz), bagpipes, African drums, and voice.

Andover offers courses in all areas of music study and for all levels of students, and sponsors 60 to 70 student and student-faculty concerts on the campus each year. The music building, Graves Hall, has three large teaching classrooms, a music library (recordings, computer lab, and scores), an electronic music studio, 19 practice rooms, and two large rehearsal spaces. Performances at Graves Hall take place in the recently renovated Timken Performance Room. Most of the concerts that involve large performing groups take place in Cochran Chapel. The basement of Cochran Chapel houses a fully equipped rehearsal room and a library of choral music, and upstairs is one of the department's treasures: a 30-stop, double-manual, tracker-action organ.

## PHILOSOPHY AND RELIGIOUS STUDIES

The Department of Philosophy and Religious Studies seeks to initiate students into three fundamental and related human quests: the search for meaning, the search for justice, and the search for the foundations of knowledge. The department's courses provide an introduction to outstanding literature in each field of study and to the skills necessary for critical appreciation of that literature. The department faculty, who believe that the distinctiveness, power, and universal features of a tradition can often be disclosed by a comparative focus, seek to help students become aware of the many voices that together inform religious and philosophical traditions. The department faculty also encourage students to engage actively in reflection on the personal significance of the questions they have chosen to explore. Thus, active class participation is an essential part of this process and of a student's grade.

## PSYCHOLOGY

The psychology department faculty consists of three doctoral-level licensed psychologists and a licensed social worker who teach and provide psychological counseling services. We offer three elective courses (*Introductory Psychology*, *Developmental Psychology*, and *The Brain and You*) that examine the complexity and diversity of psychological inquiry, major theoretical perspectives, and the fundamental concepts in the field. All courses place an emphasis on helping students explore the relationship between psychological knowledge and personal growth in the context of a diverse social environment.

## SCIENCE DIVISION

The program exposes students to a range of science that will enable them to be informed citizens and to pursue further study in those areas of science that interest them. The introductory courses provide a solid foundation for interdisciplinary or discipline-based advanced work. Electives provide opportunities for students to place their scientific knowledge in a broader context and to explore topics that are rarely encountered in a secondary school science curriculum. In fulfilling the requirement of two yearlong courses, students work individually and in groups to become active, confident questioners, problem-solvers, and experimenters. The range of course offerings allows students, in consultation with teachers and advisors, to craft a program responsive to their interests, abilities, and backgrounds.

1830

1832

1840

## BIOLOGY

Introductory courses give students a general background and an understanding of some of the current trends in biology.

Advanced courses permit students to study some topics in considerably more depth. The laboratory and field work in these courses give students experience with the techniques of chromatography, electrophoresis, spectrophotometry, statistical analysis, dissection, and genetic engineering, as well as qualitative and quantitative field analyses.

Students who love working in the laboratory and have completed a year of biology and chemistry are invited to join the laboratory research course, where they learn state-of-the-art genetic engineering techniques and apply them to independent research projects. This course provides a unique opportunity for advanced biology and chemistry students to work in close collaboration with a faculty mentor and peers in an informal laboratory setting. Some students use the course as a springboard to further summer research work and competitions.

## CHEMISTRY

In the core introductory course of inorganic chemistry, students explore the central themes of all chemistry: structure, kinetics, and thermodynamics. Within this framework, topics include atomic structure, stoichiometry, gases, solids, solutions, equilibrium, electrochemistry, and nuclear chemistry, among others. Interactive lectures, chemical demonstrations, and group work help students realize how these seemingly abstract ideas are an integral part of everyone's world. Computers and calculators (for graphing, data analysis, and audiovisual applications) are proving increasingly useful components in this endeavor. Investigative lab work enriches the way in which students explore chemistry and is a vital component of the program. Working alone and in groups, students probe the chemical world with a variety of tools, including top-loading and analytical balances, pH meters, spectrophotometers, and a Fourier transform infrared spectrometer.

## INTERDISCIPLINARY SCIENCE

In addition to the yearlong course *Environmental Science,* which focuses on scientific understanding of the factors that influence the biosphere and considers the roles of economic forces, cultural and aesthetic considerations, ethics, and regulations in shaping our environment, the science division offers a number of term-contained interdisciplinary courses, some in cooperation with other departments across the school.

## PHYSICS

The physics department offers several introductory courses at various levels of difficulty. Some representative topics are mechanics, waves, heat, electromagnetism, light, and modern physics. The 16-foot observatory dome in the Gelb Science Center houses a research-grade telescope that can be controlled remotely via computer. This facility enhances course work and project work. Recent projects include solar, lunar, and planetary study, astrophotography, computer simulations, and orbit analysis. The department is well equipped with laboratory and demonstration equipment such as low-friction tracks, photogates for precise timing, cathode ray oscilloscopes for a multitude of uses, a seismograph, and computers for rapid data collection and analysis.

## THEATRE AND DANCE

The Department of Theatre and Dance offers students diverse opportunities to develop skills in all aspects of performance and production. Although the department houses two distinct disciplines, theatre and dance, they share a mutual goal: to guide students toward an understanding of performance as a form of communication and expression.

Our dance program goal is to offer pre-professional training that prepares students to enter college dance programs or conservatories, while also serving students who wish to take dance as a form of recreational and lifelong fitness. Students have the opportunity to study dance through academic, athletic, and extracurricular programs. Three levels of ballet and modern technique are offered exclusively through the athletic program, while choreography and perform-

**1842**

The Teachers' Seminary at Phillips Academy becomes the English department and coordinates with the classics department.

**1852**

Calvin Stowe and wife Harriet Beecher Stowe arrive in Andover. He is a professor at the Andover Theological Seminary, and she has just finished writing *Uncle Tom's Cabin.* Harriet begins to hold social events that are criticized as leading to "dissipation for the students."

dance opportunities are both curricular and cocurricular. The Andover Dance Group is our primary faculty-directed performing ensemble, which consists of the most dedicated and gifted dancers. Other student-run groups include jazz, hip-hop, and tap groups. To broaden the students' exposure to the dance world each year, the department hires guest artists ranging from local choreographers to residencies with internationally known choreographers and dancers.

The theatre program is designed to educate students in the theory, design, and practice of dramatic expression in preparation for their continued development at the collegiate level. Our curriculum is grounded in the study of drama through experiential learning, serving the pre-professional as well as those with no prior experience. Students have the opportunity to study acting, directing, costuming, scene design, lighting, public speaking, and playwriting as elective courses within our diverse course of study. We offer an extensive performance schedule through our play production elective course, resulting in three faculty-directed shows a year. The theatre program also boasts dynamic cocurricular opportunities through DramaLabs, a series of student-directed one-act plays produced every Friday night in our theatre classroom.

Dance and theatre performances are held in two fully equipped theatres: Steinbach Theatre (our "black box") or Tang Theatre (our mainstage theatre). Both venues feature flexible seating, computerized lights, and digital sound. In alternate years, a Department of Theatre and Dance production tours internationally. With six faculty-directed plays and dance shows per year in addition to more than 25 student-directed or choreographed shows, there are ample opportunities for everyone to be involved.

## Guidance and Support

### COLLEGE COUNSELING

The College Counseling Office carefully guides uppers and seniors through the college admission process. Counseling begins in the winter of the upper year with a series of meetings to outline the 18-month cycle and to explain and demystify the process. Each student is assigned to one of six college counselors; the student and counselor meet first to review academic, personal, and extracurricular histories and goals and then to identify criteria for the development of an initial college list. Individual and group meetings continue in the fall and winter of senior year, focusing on the refinement of the list and the details of the applications themselves. As partners in the process, parents receive periodic newsletters from the College Counseling Office, are invited to on-campus programs on college admission, and are encouraged to share their ideas, insights, and concerns with their child's counselor. The College Counseling Office is committed to the proposition that finding good matches between students and colleges is the key element of the college process. Andover graduates choose colleges that cover a range of sizes, levels of selectivity, and locations. The Andover experience is valued by college admission committees at selective colleges, and many students compile records of accomplishment that make them attractive candidates at highly competitive colleges and universities. Still, college admission is increasingly competitive and there are no guarantees. Even students with impeccable college credentials may not be admitted to the most selective colleges and universities. The College Counseling Office's goal is to help Andover students take charge of this important rite of passage and to provide them with the tools, the confidence, and the information they will need to make wise choices as they plan for their future. A list of college matriculations for the 2009 graduating class appears on page 83.

### ADVISING AND SUPPORT SYSTEMS

At the heart of the Phillips Academy experience are student-faculty relationships. Many of these relationships develop organically through day-to-day engagement in every venue of the campus with the shared enterprise of learning. Others are more structured to ensure that each developing adolescent is constantly offered the gifts of sustained adult attention and support. (*1996 Steering Committee Report II*)

For boarding students, the primary adult contact

1854

[illegible]

1865

Pollard T. Greener is the first African American student to graduate from Phillips Academy. Class of 1865. He goes on to become the first black graduate of Harvard.

is a house counselor whose apartment is in the dormitory and with whom the student often forms a close personal relationship. In addition, every Andover student has an individual advisor who helps design the student's course of study and extracurricular program and follows up with biweekly meetings. Together, the house counselor and advisor work to ensure that each student is challenged but also thriving, fully involved but not overwhelmed.

For ninth-grade boarding students, advisors are assigned by dormitory. When the ninth-graders move to upper-class dorms, they are assigned permanent advisors.

For ninth-grade day students and for all students who enter in grades 10 through 12, permanent advisors are assigned. The permanent advisor and student are paired until graduation, so their relationship grows as the years go by.

Additionally, every student has five or six classroom teachers, a cluster dean, and a coach or special activities supervisor (plus a college counselor for uppers and seniors) each term. These adults provide a network of support for every student at Andover. House counselors, day student advisors, and classroom teachers write to parents at the end of the fall and spring trimesters, and all Andover faculty members encourage parents to call or e-mail them with questions or turn to them for information about their sons' and daughters' progress.

### EXTRA HELP

Classroom teachers are available for extra-help sessions during the morning conference period and at other times as well for those who need additional assistance. The Academic Support Center meets with students individually to teach strategies for organizing work, managing time, and improving study skills. Tutoring in individual courses is provided through the peer tutoring program. Psychological counseling is available at the Graham House Counseling Center.

Evening study halls are available in each of the following disciplines: math—four nights a week; science—three nights a week; and writing—three nights a week.

### FLEXIBLE PLACEMENT

Initial placement in math, science, and foreign language varies according to the level of accomplishment each new student exhibits upon arrival. Flexibility in course offerings permits those with particular ability in these areas to move forward at a pace that makes the best educational sense for them. As students progress, they are presented with increasing choice so they may fashion a largely individualized program in the senior year.

## Resources

The school's endowment of approximately $820 million (as of May 1, 2008) supports student scholarships and tuition, maintenance of the campus, academic programs, and the Academy's faculty. Among the school's resources are 598 dormitory rooms, 109 classrooms, an astronomical observatory, more than 200 computers, a video and electronic imaging center, language and music laboratories, a licensed radio station streaming audio online, 24 extensive science laboratories and classrooms in the Gelb Science Center, an 85-acre bird sanctuary, 35 art and music studios and practice rooms, a state-of-the-art theatre complex, three gymnasiums, a swimming pool, 18 playing fields, 18 tennis courts, two dance studios, an all-weather track, Phelps Stadium, and a state-of-the-art skating complex that features two skating rinks, dedicated locker rooms for both varsity and junior varsity hockey teams, a training room, and a heated viewing area.

### THE ADDISON GALLERY OF AMERICAN ART

In 1930, when Thomas Cochran, Class of 1890, gave to the school the Addison Gallery of American Art, he wrote that he wished his gift "to enrich permanently the lives of the students of Phillips Academy by helping to cultivate and foster in them a love for the beautiful." Serving as both a nationally recognized museum and an educational resource for the school and the region, the Addison enriches the life of Phillips Academy and the community in many ways. The museum's holdings are world-renowned and include works by, among others, John Singleton Copley, Benjamin West, Thomas Eakins, Winslow Homer, James A. McNeill Whistler, Walker Evans '22, Edward Hopper, John Sloan,

**1867**

Shimeta Neesima leaves Japan for America as a stowaway on the ship *Wild Rover*. He is adopted by the shipowner, an Andover trustee, and takes on the name Joseph Hardy Neesima. In 1867 Neesima graduates from Phillips Academy, later from the Andover Theological Seminary. Neesima becomes the first Japanese to be ordained a Congregationalist minister. He returns to Japan and founds Doshisha University, now the largest private university in Japan.

**1872**

Modern foreign languages are introduced into the classical department.

**1873**

The *Courant* is founded as Abbot's history and literary magazine.

Alexander Calder, Hans Hofmann, Georgia O'Keeffe, Robert Frank, Jackson Pollock, Frank Stella '54, Jasper Johns, Andrew Wyeth, and Sol LeWitt.

The Addison serves Andover's students and the public with 12 to 15 exhibitions each year drawing on the permanent collection but also mounting important loan shows traveling throughout the world. Recently the museum presented *Accommodating Nature: The Photographs of Frank Gohlke*, *Carroll Dunham: A Print Survey*, *Eye on the Collection: Views and Viewpoints*, *Birth of the Cool: California Art, Design, and Culture at Midcentury*, *Class Pictures: Photographs by Dawoud Bey*, *Ipswich Days*, *Arthur Wesley Dow and Ipswich*, and *Angela Lorenz: The Artist's Book as Volume of Knowledge*. The gallery also sponsors an artist-in-residence program that brings artists to Andover to create art and to work with students. Well known to connoisseurs, artists, art lovers, and scholars, the Addison is one of the great treasures of the American museum community.

Reopening in spring 2010 after an addition and renovation, the Addison will be even better positioned to serve the needs of students, faculty, alumni, and the American art world.

## THE OLIVER WENDELL HOLMES LIBRARY

At the hub of Andover's intellectual life is the Oliver Wendell Holmes Library, named after the famous physician, poet, and wit, who was a member of the Class of 1825. The building contains the Academy's main collection of more than 150,000 volumes and is home to more than 200 years of Phillips Academy archives and several special collections. The library subscribes to 250 current American and foreign language serials, provides access to thousands of additional journals through full-text electronic databases, receives several daily newspapers from throughout the country, and has an extensive microform collection. The OWL, the library's Web-based automated catalog, also provides access to material at the Brace Center for Gender Studies, the Addison Gallery of American Art, the Robert S. Peabody Museum of Archaeology, and the William B. Clift Jr. Record Library, and to the collections of 27 other libraries through membership in the NOBLE Consortium. Because of Andover's strong academic tradition, the library's mission includes responsibility for teaching students how to retrieve and evaluate information rapidly and simply in all formats. The building, open more than 80 hours each week to support student and faculty study and research, features wireless access, open stacks, an 18-station electronic resource center and loaner laptops, seminar rooms, faculty research carrels, and a number of classrooms.

## THE ROBERT S. PEABODY MUSEUM OF ARCHAEOLOGY

Founded in 1901 through the bequest of Robert S. Peabody (PA 1857), the Peabody Museum was established as a place for students to discover "sciences such as archaeology." During its 100 plus years at the vanguard of the development of American archaeology as a discipline, the Peabody Museum pioneered field techniques that included the use of carbon-14 dating, convened the formative meeting of the Society for American Archaeology, and served as a model for compliance with the Native American Graves Protection and Repatriation Act of 1990. Its approximately 600,000 objects, photographs, documents, and reference materials represent diverse indigenous cultures in the Americas and reflect more than 12,000 years of culture history. These collections support innovative curricula in history, biology, math, art, Spanish, and English, and provide community service and research opportunities for students. *Human Origins*, an interdisciplinary biology department Peabody Museum elective, draws heavily on the Peabody's internationally recognized research collection and extensive hands-on educational materials.

The Peabody Museum sponsors two summer expeditionary learning projects: Pecos Pathways, a three-week cultural exchange between Andover students and teens from the Pueblo of Jemez and Pecos, N.M., and the Bilingual Archaeology Learning Adventure in Mesoamerica (BALAM), which is a two-and-a-half-week cultural and linguistic immersion experience for Andover students in Mexico, Guatemala, and Belize.

1873

1875

1877

1878

### THE BRACE CENTER FOR GENDER STUDIES

The Brace Center for Gender Studies, in historic Abbot Hall, provides resources for the study of gender issues, enhancing and strengthening Andover as a coeducational institution. The center sponsors lectures, films, and forums on adolescent growth and development and the influence of gender on individual achievement. It houses an extensive lending library of books on gender-related topics. Each year, the center provides research grants to faculty and student fellows who present their findings in public forums. Presentations have included "The Historic Problems of the Japanese 'Company Man'"; "The Role of NGOs in the Empowerment of Senegalese Women"; "Whatever Happened to Feminism? The Paradoxical Decline of Feminist Self-Identification Among Young Women"; and "Muslim Women as Leaders in the Modern World."

### THE MONCRIEFF COCHRAN SANCTUARY

The Moncrieff Cochran Sanctuary is an 85-acre tract of rare beauty on the northern end of campus. Dogwood, azalea, rhododendron, and laurel provide a succession of bloom from late April to mid-June. Trails wind around two ponds and through extensive natural wild areas and are used all year long by hikers, bird watchers, cross-country runners, mountain bikers, cross-country skiers, and the Academy's Search and Rescue program.

## Resources in Technology

Every student is provided an e-mail account, a private telephone line, a personal voice mailbox, and a PAnet account. PAnet, the Academy's Intranet, provides a virtual community in which students, faculty, and staff can share their works and ideas. PAnet offers the Blackboard suite of products, which is used by most colleges and universities. It includes such features as Internet access, online courses, streaming media, Web-based e-mail, campus information and announcements, discussion groups, and online file storage.

Andover's state-of-the-art fiber optic computer network provides high-speed computer access to more than 85 academic, administrative, and residential buildings on campus. Network access is available to all students in their dormitories, as well as through the public Technology Learning Centers (TLCs) on campus, which house more than 200 computers and are staffed by professionals who provide assistance to students and faculty. A wireless network is also available in the Oliver Wendell Holmes Library, Paresky Commons, all academic buildings, and selected administrative buildings and dormitories.

### THE PHILLIPS ACADEMY COMPUTER CENTER

The Phillips Academy Computer Center (PACC), located in the library's lower level, is the Academy's primary computing facility. Open more than 70 hours each week, the PACC is available to students, faculty, and staff for their individual use, while classes in nearly all academic subjects are held in the computer seminar rooms. An evolving hub of electronic technology, the PACC houses more than 90 Windows and Macintosh computers and contains a variety of other equipment, such as high-resolution scanners and high-speed laser printers. Technical staff members provide assistance to users, and handouts or software manuals are available as references for every software package.

### THE FRANCES YOUNG TANG THEATRE

The Frances Young Tang Theatre in George Washington Hall is a highly sophisticated, 350-seat flexible courtyard theatre that can be reconfigured to accommodate proscenium, three-quarter, or arena-style stagings. The theatre boasts a computerized light board and digital sound system and is complemented by a second "black box" theatre and a classroom theatre studio. The three theatres are supported by a large scenery shop, a costume shop, and two makeup and dressing rooms.

### THE AUDIO VISUAL CENTER AND KEMPER AUDITORIUM

The Audio Visual Center has two multimedia classrooms that support DVD, VHS, dual-slide projection, CD, video projection, and Internet access. Digital cameras and digital camcorders are available for student use. Kemper Auditorium is a 214-seat

**1878**

In November, Andover plays its first football game against Exeter *(and wins)*, beginning the long athletic rivalry between the two schools.

**1893**

Abbot Academy introduces college prep courses and strengthens the classical studies program.

**1901**

The required morning chapel begins at 7:50 a.m., a year's tuition is $100, and a student can generally expect to pay about $3 a week for food. Many students coming from a distance board with local families in the town of Andover for about $4 a week.

**1902**

The Borden Gymnasium is dedicated.

theatre that supports DVD, 16mm projection, VHS, laser disc, and other video formats. Kemper Auditorium possesses surround-sound technology with a unified remote-control system for complete environmental control.

### THE POLK-LILLARD CENTER FOR VIDEO AND ELECTRONIC IMAGING

The Polk-Lillard Center for Video and Electronic Imaging is capable of importing, creating, manipulating, and exporting professional graphics and state-of-the-art electronic imagery. Students have access to 21 Macintosh computers, as well as color printers, scanners, software packages designed for photo manipulation and processing, digital camcorders, nonlinear professional editing systems, and digital cameras.

### THE LANGUAGE LEARNING CENTER

The first fully digital facility in the country, the Language Learning Center has served the students and faculty of the Division of World Languages since 1996. On the leading edge of educational technology, the center delivers interactive instruction in seven languages. Students use film, sound, text, and the Internet to enhance their language learning. Many of the materials in the LLC have been created by Andover teachers, and consequently are tightly integrated with our curriculum and approach. Students often use technology to produce their own projects, from research papers to presentations to films.

### THE WILLIAM B. CLIFT JR. RECORD LIBRARY

The William B. Clift Jr. Record Library's enormous collection of classical, rock and roll, blues, jazz, reggae, country, and hip-hop music, plus musical scores, sound effects CDs, comic routines, and much more, is available to the entire campus. With the center's integrated MIDI keyboards and computer technology, students are also able to compose and revise original musical pieces.

## Off-Campus Programs

Several outstanding off-campus programs are available to Andover's students. Phillips Academy tuition, fees, and financial aid, however, do not necessarily cover the full cost of these programs.

### SCHOOL YEAR ABROAD

School Year Abroad, an independent program under the aegis of Andover, Phillips Exeter Academy, St. Paul's School, and 23 other independent schools, offers to qualified uppers and seniors a full academic year of living and studying in China, France, Italy, or Spain. A new program in Vietnam begins in the fall of 2009. While abroad, students live with host families, participate in the activities of local athletic and social clubs, and pursue a course of study (both in English and in the local language) under the supervision of teachers from Andover and other member schools and native teachers. School Year Abroad offers travel and all college testing and provides full academic credit, permitting students to graduate from Phillips Academy with their own class. Andover students who wish to participate must consult with their advisors or the dean of studies. Financial aid is available. School Year Abroad now also conducts summer programs in China and France. For more information, please call School Year Abroad at 978-725-6828.

### SUMMER LANGUAGE PROGRAMS ABROAD

**Summer Study in Modern Languages**

The Academy has instituted a program to support scholarships for four- to eight-week summer in-country immersion programs for 20 to 25 students per summer. Only continuing students are eligible for this support.

**1903**

The Robert S. Peabody Foundation for Archaeology Museum opens. Now the Robert S. Peabody Museum of Archaeology, it holds more than 600,000 objects representing indigenous cultures in the Americas.

**1903**

Field hockey is introduced at Abbot Academy and the first competitive game is played a year later against Bradford Academy. By the 1940s Abbot women will participate in field hockey, basketball, tennis, sailing, skating, gymnastics, softball, track, archery, lacrosse, horseback riding, and dance.

**1904**

The first Rhodes Scholar, a former Phillips Academy student, is chosen.

**1912**

Miss Bertha Bailey becomes headmistress of Abbot Academy and rules the girls' school "with an iron hand." It was during her tenure that the first international students arrived at the school from China, Japan, Greece, and Brazil.

## Outreach Programs

In its tradition of service and leadership and as an integral part of its mission, Phillips Academy commits its institutional resources to provide programs both on the Andover campus and in the broader world of education to constituencies beyond those served through its core academic program.

Andover's outreach initiatives have evolved over the last three decades as distinctive programs in the advancement of education.

### ANDOVER BREAD LOAF WRITING WORKSHOP (EST. 1987)

Summer workshops and year-round networking and education for public school students and teachers to enhance literacy and improve the teaching of writing. National in reach, with Lawrence, Mass., as its base, Andover Bread Loaf also involves tutoring by PA's community service students.

### INSTITUTE FOR RECRUITMENT OF TEACHERS (EST. 1990)

An intensive four-week summer program, plus year-round mentoring, that prepares rising college seniors and recent graduates from diverse communities for graduate school and teaching careers in schools and universities.

### (MS)²: MATHEMATICS & SCIENCE FOR MINORITY STUDENTS (EST. 1977)

An intensive three-summer math and science enrichment program for talented and economically disadvantaged African American, Latino, and Native American public school students.

### PALS PROGRAM (EST. 1988)

A two-year summer and winter program for Lawrence, Mass., middle school students. Provides enrichment in math, language arts, and sciences, with mentoring by members of PA and Andover High School community service programs.

## Summer Session

### THE PHILLIPS ACADEMY SUMMER SESSION

The Phillips Academy Summer Session offers its students academic and personal growth in a rigorous precollege setting. It provides demanding classes, invigorating afternoon activities, engaging trips to colleges, cultural and social activities, and comfortable dormitories that prepare students for collegiate residential life. More than 60 courses are offered in literature and writing, the visual arts, music, languages, computer science, mathematics, the natural sciences, philosophy, the social sciences, and English as a second language. The average class size is 14. Applicants must be graduates of the seventh, eighth, ninth, tenth, or eleventh grade with a strong school record and a serious desire to spend the summer in challenging, disciplined study. Financial aid is available. Phillips Academy students may enroll in summer enrichment classes. Please call or write:

The Phillips Academy Summer Session
Phillips Academy
180 Main Street
Andover, MA 01810–4161

Telephone: 978–749–4400
E-mail: summer@andover.edu
Web site: www.andover.edu/summersession

**1923**

The Memorial Bell Tower is constructed in memory of Phillips Academy graduates who lost their lives in World War I.

**May 18–19, 1928**

Andover celebrates its 150th anniversary with gala events. President Calvin Coolidge attends and delivers a speech praising the democratic nature of the Academy. Coolidge's cigar stub from the event is preserved in the Academy archives.

**1930**

This year sees a great deal of construction: The original library is completed and named after Oliver Wendell Holmes. Thomas Cochran founds the Addison Gallery of American Art in the hope that "If Andover students could be surrounded by beautiful things, their lives would be immeasurably enriched."

## The World Comes to Andover

**Endowed lecture funds at Andover bring exciting artists, authors, journalists, poets, performers, scientists, and speakers to campus for community concerts, lectures, readings, and events every year. A number of these guests take part in intimate master classes with students, critiquing student work and offering their knowledge and insight. The following is a partial list of guests who have visited in recent years.**

| | |
|---|---|
| **Chris Abani** | Activist/musician/author |
| **Julia Alvarez '67** | Novelist |
| **Bill Belichick '71** | Head coach, New England Patriots, three-time Super Bowl Champs |
| **H.G. "Buzz" Bissinger '72** | Pulitzer Prize–winning journalist |
| **Trisha Brown** | Award-winning dancer/choreographer |
| **George Bush '42** | 41st president of the United States |
| **Sarah Chayes '80** | Former NPR war correspondent |
| **Amy Chua** | Yale law professor/author |
| **William Sloan Coffin '42** | Chaplain and social activist |
| **Harold Decker** | Former president and CEO of the American Red Cross |
| **Bill Drayton '61** | Social entrepreneur; founder and CEO of Ashoka: Innovators for the Public |
| **Andre Dubus III** | National Book Award finalist in fiction for novel *House of Sand and Fog* |
| **Paul Farmer** | Physician and anthropologist, founder of Partners in Health |
| **Barney Frank** | U.S. congressman (D–Mass.) |
| **Henry Louis Gates Jr.** | W.E.B. DuBois professor of the humanities and director of the DuBois Institute for African and African American Research at Harvard |
| **The Rev. Peter Gomes** | Plummer Professor of Christian Morals at Harvard |
| **Denyce Graves** | Acclaimed mezzo-soprano opera singer |
| **David Halberstam** | Author and Pulitzer Prize–winning journalist |
| **Seamus Heaney** | Nobel Prize–winning poet |
| **Peter Jennings** | ABC news anchor, author |
| **Ha Jin** | Award-winning writer, poet |
| **Bill T. Jones** | Choreographer, dancer |
| **Yo-Yo Ma** | Grammy Award–winning cellist |
| **Lee Marmon** | Native American photographer |
| **Wynton Marsalis** | Grammy Award–winning jazz performer |
| **Bobby McFerrin** | Vocalist, performer |
| **Ralph Nader** | Consumer advocate and 2004 presidential candidate |
| **Odetta** | Folk singer |
| **David Roosevelt** | Author of *Grandmère,* a memoir of his grandmother, Eleanor Roosevelt |
| **Amartya Sen** | Nobel Prize winner in economics |
| **Frank Stella '54** | Abstract artist |
| **Evan Thomas '69** | Assistant managing editor, *Newsweek* |
| **Archbishop Desmond Tutu** | Nobel Peace Prize–winning activist against apartheid |
| **Neil Tyson** | Space scientist |
| **Derek Walcott** | Nobel Prize–winning poet and playwright |
| **James Watson** | Nobel Prize–winning codiscoverer of DNA |
| **William Wegman** | Artist and photographer |

# STUDENT LIFE

What makes Andover such a terrific place? The students — their energy, their optimism, their willingness to learn new things, and their varied backgrounds.

Students come to Andover from Brooklyn and Beijing. Some are conservative, while others are liberal. They represent a variety of religions and cultures. We have students with special talents in areas ranging from math to theatre and from sports to music; some arrive with demonstrated abilities in all areas, but many develop new interests while they are here. Our multifaceted adult community offers Andover students the opportunity to meet others who can share their interests and appreciate their strengths while providing useful advice when they need it.

The school's cluster system, combined with our academic and psychological counseling services, our Office of Community and Multicultural Development, our chaplains and our health center, enables Andover to provide extensive opportunities for support and guidance. We offer a rich residential curriculum of programs dealing with such issues as health and wellness, interpersonal relationships, drug and alcohol use, human sexuality, and racism. We also take care to maintain a low student-faculty ratio in the dormitories so house counselors can oversee their young charges while collaborating with each student's advisor as needed.

Andover's goal is to bring to campus talented students "from every quarter" who can enjoy the advantages of its size while at the same time feel adequately supported and part of the community.

## DAILY LIFE

Andover operates on a trimester system. The year begins in early September and ends in June, with breaks in December and March. Students normally have four or five class meetings per day. Classes are held on Monday through Friday, with shortened class days on Wednesday morning and classes on selected Saturday mornings in the fall and spring terms. Classes do not meet on Sunday.

The weekly schedule provides time for independent study, rehearsals, and sports, for informal visits to the museums, and for extracurricular activities. Students participate in athletics at least four afternoons a week; in addition, interscholastic competitions are held on Wednesday and Saturday afternoons.

All students also spend about two hours each week in the school's work program, which is designed to instill a sense of community responsibility for the daily operation of the school, to remind students of the practical elements of life beyond academia, and to help the school reduce its operating costs. Students share the jobs of cleaning the dormitories' hallways and common rooms and helping in classrooms, offices, and laboratories.

## THE CLUSTERS

The cluster system is the heart and soul of Andover's community life. Clusters create the personal atmosphere of a neighborhood in which people get to know each other through living together and sharing in cluster functions.

The dean of students oversees the five clusters, each of which is supervised by a cluster dean who knows all the students in the cluster, works closely with student leaders, and is available to students and parents for information and advice. Clusters do not affect students' classes, their extracurricular activities, or interscholastic sports, but student orientation, intramural sports, weekday social functions, Blue Key spirit activities, and disciplinary procedures are all organized by cluster.

**1932**

Cochran Chapel, given by Thomas Cochran, Class of 1890, is built, and then extensively renovated in 1998.

**1933**

Claude Fuess becomes the 10th headmaster and brings about curriculum revisions, emphasizing breadth and variety: four years of history are required in order to increase an awareness of the Western world; four years of science are required; and art and music appreciation courses are added to the curriculum.

**1940**

In the mid- to late 1940s war-related courses are added to the curriculum, including navigation and meteorology.

**1942**

The Andover Summer Session is inaugurated under the direction of Wilbur J. Bender, with the participation of 197 boys.

## HOMEWORK

Academic course work is intensive and involves about 20 to 25 hours of outside of class preparation each week. On nights before classes, formal study hours begin at 8 p.m., at which time students must be signed in to their dormitories or an academic area on campus. By 10 p.m. (9:30 p.m. on Sunday and Thursday), students must be studying in their dormitories and signed in for the night.

Despite the amount of time that must be spent on academic pursuits, most students become involved in extracurricular activities and social events. By allowing students to make some choices about how they spend their time, Andover encourages independence and personal responsibility.

## EXTRACURRICULAR ACTIVITIES

Extracurricular activities are an important aspect of a student's education, and Andover offers a rich fare, thanks to the range of interests among the student body. In fact, there is no limit to the variety of organizations or the enthusiasm of their members. Students who do not find an existing club or organization that meets their needs are encouraged to start one.

## DORMITORIES

Boarding students live in boys' or girls' dormitories with house counselors and their families. The dormitories vary in size, housing from four to 43 students. One faculty family is in residence in the smallest dormitories; large dormitories have as many as four faculty residences. All living arrangements encourage close relationships among students and between students and house counselors. Parents can easily keep in touch with students. Each boarding student has a private telephone with voice mailbox as well as an e-mail account and in-room high-speed Internet access. Day students have e-mail accounts and voice mailboxes. All students can receive U.S. mail and package delivery through their student mailboxes in George Washington Hall. One-third of the boarding students live in single rooms, two-thirds in double rooms. Because students benefit from knowing members of all classes, most dormitories house lowers, uppers, and seniors. Juniors, the youngest students, benefit from extra supervision and guidance and so live together in dormitories with special study and lights out policies.

## NINTH GRADERS: JUNIORS

Andover's ninth-graders (juniors) enjoy the support of an academic and residential program specially crafted for their class. A coordinated approach permits classroom teachers, house counselors, and advisors to confer and plan as they address these young students' needs and encourage their growth. Each junior day student is assigned to a faculty member who serves as the student's advisor throughout the student's Andover career, providing continuity and support as the student matures. Junior boarding students live in designated junior dormitories with house counselors who monitor their progress carefully and with upper or senior prefects who have been selected because they are role models for good study habits, self-confidence, and community spirit. For ninth-grade boarding students, advisors are assigned by dormitory. At dormitory meetings, juniors explore topics ranging from study skills and time management to community living and goodness, that help Andover's youngest students adjust to living away from home. With this foundation beneath them, junior boarding students move in the tenth-grade year to upper-grade dorms where, along with a house counselor, each is paired with a permanent faculty advisor who sees him or her through the Andover career.

## MEALS

Meals are served in Paresky Commons, a central dining hall comprised of four handsome, traditional dining rooms and two modern serving areas. Several entrees, a pasta bar and salad bar, and homemade bread and soup are available daily. The cost of meals is included in the tuition of both boarding and day students.

**1945**

The Yale Method of language instruction is introduced with emphasis on speaking, listening, and translation.

**October 1948**

At 30, John Mason Kemper is inaugurated as the 11th headmaster of Phillips Academy. Fourteen years later, in October 1962 *Time* magazine puts Headmaster Kemper on its cover. "Kemper's gifts for hard analysis and easy leadership galvanized Andover," the article says.

In 1948 Kemper spearheads effort financed by Ford Foundation to allow well-prepared high school seniors to test out of lower-level courses in college; this leads to establishment of the Advanced Placement exams by the College Board in 1954.

**1954**

Abbot Academy celebrates its 125th anniversary.

Beth Chandler Warren becomes the first African American woman to matriculate at Abbot Academy.

## RULES AND DISCIPLINE

Honesty and respect for self and others are principles that guide expectations for interactions among all members of the Andover community. The *Blue Book* outlines behavioral guidelines, policies, and rules. Students should know and comply with these rules.

When a student violates a school rule, a hearing is conducted by a disciplinary committee made up of members of the student's cluster. In this way, faculty members and students most familiar with the student investigate the infraction and determine an appropriate disciplinary response. We believe developing adolescents can learn from their mistakes. Therefore, we practice a second-chance system that allows students who commit a major rule violation to remain at school so long as they demonstrate a willingness to follow rules in the future. However, serious offenses involving a student's integrity or social offenses that threaten the well-being of individuals or the school community may lead to immediate dismissal.

## WEEKENDS

Social events during the week are limited by the demands of the academic program, but the weekend program on campus is exciting and varied. Weekend activities include theatre and musical performances, dances, concerts, coffeehouses, lectures, movies, art exhibitions, plays, and informal activities. Day students may attend all of these events and are permitted, with their parents' and the house counselor's permission, to sleep over at a friend's dorm; similarly, boarders, with proper permission, may sleep over at a day student's home.

## DRESS CODE

Andover does not have a formal dress code, but students are expected to be neat and clean and to dress appropriately for each occasion.

## RESIDENTIAL EDUCATION AND SUPPORT

Andover takes seriously its responsibility to help students maintain a healthy lifestyle and has developed several specific programs to address alcohol and drug use, human sexuality, nutrition and body image, and many other issues that concern young people today. Some of the programs are required, some are voluntary; all are for boarding and day students alike.

We offer a rich personal and community education program (known as PACE) as a complement to our outstanding academics. PACE is a developmentally sequenced array of classes, presentations, and discussions that address topics pertinent to the social and psychological development of adolescents. Included in the PACE curriculum are citizenship, peer mentoring, and programs for juniors; a PACE Seminar to develop in 10th-graders the skills and insights necessary for living successfully in a pluralistic society and global village; and programs for uppers and seniors that focus on transitioning to adulthood and gaining skills necessary to succeed beyond Andover. Additionally the PACE curriculum provides programs on HIV/AIDS awareness, alcohol and substance abuse prevention, respect, responsibility, boundaries in relationships, and health and wellness topics including sleep, nutrition, and stress.

Students also attend Martin Luther King Jr. Day seminars in January and Wellness Week education workshops in November.

The Brace Center for Gender Studies, the Women's Forum, and the Date Rape Prevention Team offer programs to educate the community on gender issues. Those wishing to explore the issues of diversity can join CAFE (Community Awareness for Everyone). Other student-run organizations and support groups deal with such issues as body image, the aftermath of divorce, and standing against drugs and alcohol.

## ISHAM HEALTH CENTER

Phillips Academy employs a full-time physician/medical director who is board-certified in pediatrics and pediatric endocrinology, a licensed nurse

**1955**

The Russian language is first taught at Phillips Academy.

**1955**

With the realization that some material being taught at Andover is repeated when students enter college, Advanced Placement credit begins at Phillips Academy with a chemistry course and a fifth-level French class.

**1955**

In response to a national teacher shortage, the Andover Teaching Fellow Program is inaugurated to recruit and train young men for the teaching profession.

**late 1950s**

The decision is made to admit the best 250 candidates regardless of their ability to pay tuition. Phillips Academy's enrollment increases to more than 800 students.

**1964–1965**

The Search and Rescue Program, an outdoor activity course involving kayaking, mountain hiking, climbing, rafting, and first-aid skills, is introduced. This innovative program becomes a model for Outward Bound USA.

practitioner and 11 registered nurses to staff Isham Health Center. The center is an 18-bed licensed hospital and is open 24 hours a day while school is in session. Services provided by Isham include lab work and X-rays, a pharmacy, nutrition counseling with a dietitian, and scheduled clinics for orthopedics/sports medicine, dermatology, and psychiatry. The Isham staff maintains close association with approximately 60 medical, surgical, and dental specialists in the Andover and Greater Boston communities who are readily available for consultation. Isham Health Center also welcomes requests for follow-up and continuing care from students' home physicians.

### GRAHAM HOUSE COUNSELING CENTER

The Counseling Center, located in its own building on Wheeler Street directly behind Cochran Chapel, has two primary roles: to serve the individual psychological needs of students, faculty, and staff and to foster the psychological health and well-being of the Phillips Academy community. The Counseling Center's services include individual and group counseling, psycho-educational programs, specialized training programs, and consultation services to parents, teachers, and departments. All services are provided without charge. Appointments may be scheduled through the Graham House secretary (978-749-4360) or through an individual counselor. Drop-in visits are also welcomed.

### THE CAMPUS MINISTRY

The aim of Phillips Academy's interfaith ministry is to respond to the spiritual needs of the Andover community. The chaplaincy, led by the director of spiritual and religious life, is comprised of representatives from the Jewish, Protestant, and Roman Catholic traditions.

Each of our religious communities gathers weekly for both worship and fellowship. Student faith associations—which include the Andover Christian Fellowship, Christianity Happening in Living Life, the Catholic Student Fellowship, the Hindu Student Union, the Jewish Student Union, the Muslim Student Union, and the Andover Interfaith Council—provide an opportunity for students to deepen their faith through study, discussion, and service. All of these activities are voluntary and open to all members of our community.

The chapel also organizes services and programming for major religious holidays such as Ramadan, Yom Kippur, and Easter, in addition to marking important secular holidays. Through our commitment to all traditions of faith we hope to promote both interfaith dialogue and spiritual development.

### OFFICE OF COMMUNITY AND MULTICULTURAL DEVELOPMENT

In keeping with the school's Statement of Purpose, the mission of the Office of Community and Multicultural Development is to raise awareness and encourage understanding of differences of race, ethnicity, religion, gender, socioeconomic class, geographical origin, and sexual orientation. The office sponsors workshops, lectures, and educational programs for the entire Phillips Academy community and contains a small library and reading area. The dean, student advisors, and program coordinators provide support to individual students and student groups. Additionally, the office coordinates professional development opportunities for faculty and promotes mentoring programs.

Learning takes place differently for each person within this complex and diverse community. Students and faculty benefit from attending our many organized cultural celebrations, lectures, and workshops throughout the year. Sometimes the most meaningful learning comes in informal conversations sparked by current societal issues. CAFE (Community Awareness for Everyone) provides an open forum for students and adults to gather and engage in cross-cultural dialogue.

Students learn that through investigation and greater understanding of experiences outside their own they are better prepared to come to a greater understanding of themselves. We have an obligation to assist in their awareness of an ever-evolving world and the role they can play in making a difference.

**1966**

Andover's first Faculty Steering Committee issues its yearly report on the educational objectives. Recommending a double-elective program, an individual-study and tutorial-counseling program, and honors, the report leads to the acknowledgment of Andover's mission.

**1966**

WPAA, Phillips Academy's student-run FM radio station, goes on air.

**1971**

Term contained elective courses are introduced.

A state-of-the-art computer system is installed in Moore Hall to support computer education at Andover.

**March 1972**

Theodore R. Sizer, former dean of the Harvard Graduate School of Education, is named the 12th headmaster of Phillips Academy. In Speculations on Andover he says: Andover ought to stand for the ideal of a heterogeneous school. It ought to demonstrate the special power of such for learning. Accordingly, Andover should vigorously recruit an international student body, boys and girls of racial, national, and religious diversity.

## MESSAGE FROM THE DEAN OF ADMISSION *Jane Foley Fried*

Welcome to the adventure of the secondary school admission process—a journey that will ask you to look hard at yourself and your dreams, and where they best may be realized.

Consider all you have accomplished so far—the academic classes you have taken, the service you have performed in your community, the sport or art you've worked at so hard, the moments when your family and friends needed you and you gave of yourself. Where will it lead you?

What are your current interests and what might interest you that you have never even considered before? Who will you become and what will help you to develop your talents, knowledge, and experience? What are your dreams and how will you achieve them?

Those questions become increasingly relevant as you consider leaving your home or your hometown school for a boarding school.

We are delighted you have taken an interest in Andover. This historic school is known for the breadth and depth of its curriculum and cocurriculum and for the enormous variety of experiences we offer. It is also known for helping its students develop independence, appreciate diversity, and become leaders—all increasingly important qualities in today's complex world.

The faculty and students here have gathered from cities and suburbs and towns and villages all over the world to pursue their dreams together. Our campus is expansive, but our residential "cluster system" of neighborhoods provides the support found in schools a quarter of our size.

Andover welcomes applications from high school-aged students from all grade levels. Each year, we enroll approximately 200 ninth-graders, 75 tenth-graders, 20 eleventh-graders, and 30 one-year seniors (twelfth-graders and postgraduates).

As Andover is unique, so will you find this catalog. The main section gives you impressions—in students' own words and in photographs—of who we are in our diverse and multifaceted selves, as well as how and where we learn, live, play, and grow together. In this section are facts and figures to help you navigate all of the exceptional components that comprise an Andover experience. Companion publications, the *Course of Study* and faculty booklet, contain detailed descriptions of all academic courses and a list of all faculty.

We take great pleasure in introducing you to Andover as we anticipate the great pleasure of learning more about you. To begin the admission process, please complete the Candidate Profile online at www.andover.edu/admission. While online submission is preferred, a copy of this form can also be found in the application packet. Next, schedule a personal interview at the Shuman Admission Center on Salem Street. For students who cannot visit campus, a complete list of alumni admission representatives is available online at www.andover.edu/admission.

**1973**

Andover merges with neighboring girls' school Abbot Academy under the direction of Headmaster Theodore R. Sizer and Donald Gordon, headmaster of Abbot.

**1973**

A student penned this verse and posted it to a door the day of the SAT test:

*I think that I shall never see*
*A waste quite like an SAT.*
*An SAT is just a test*
*to find which people guess the best*
*With paragraphs of boring lore*
*penned before the Civil War.*
*I think erosion is to rocks...*
*and blackened in the proper box.*
*For un-computer types like me*
*such nonsense is an SAT.*
*Poems are changed by fools like me*
*but God would blow his SAT.*

**1977**

The Phillips Academy Cantata Choir and Chamber Orchestra come into existence under the direction and guidance of William Thomas and begin making spring tours. Past tour destinations have included Belgium, France, Italy, England, and many cities in the United States.

# ADMISSION AND FINANCIAL AID

The school's constitution, written in 1778, states that Andover "shall be ever equally open to Youth of requisite qualifications from every quarter." With this principle in mind, the basic requirement for admission to Andover today continues to be evidence of sound character and strong academic achievement. The school is especially interested in candidates who demonstrate independence, maturity, and concern for others in addition to high performance in studies and activities. Valuing diversity in its student body, the school seeks to bring together a community from all parts of the country and from many nations.

The school's endowment covers approximately one third of the cost of an Andover education. Therefore, in fact, every student receives financial aid. In addition, because of the generosity of a large number of alumni, parents, and friends, Andover's admission process is need blind—financial aid is not an obstacle to admission at Andover. (See Financial Aid and Financial Aid Planning, page 109.)

## Application Procedures

Priority will be given to day student candidates who complete the application and interview by January 15, and to boarding candidates who complete the application and interview by February 1. A decision from the Admission Committee will be mailed on March 10. The possibility of admission is considerably lessened for all applicants who complete the process after the stated deadlines, and decisions for this group may not be rendered before May 1. A deposit of $2,000 is required to reserve a place at the time admission is offered to an applicant. If you have questions about Andover's admission or application procedures, please call or write:

Office of Admission
Phillips Academy
180 Main Street
Andover, MA 01810-4161

Admission office direct line: 978-749-4050
Academy switchboard: 978-749-4000, ext. 4050
Admission office e-mail: admissions@andover.edu
Academy Web site: www.andover.edu

Office hours: Monday through Friday, 8:30 a.m. to 4:30 p.m., and designated Saturdays, 8:30 a.m. to noon, October 1 through January 31.

### RESIDENTIAL STATUS: BOARDING AND DAY

The decision to be a boarding or day student is a one-time-only choice. Admission counselors are happy to assist families in making this decision in advance of the application deadline.

Families are urged to consider carefully all aspects of each option, including transportation, finances, accessibility to the variety of on-campus activities, and the relative merits of living at home versus school residence for the student. Please understand that awards for financial aid candidates who live in day student towns are always based on the day student tuition.

Students residing in Andover or North Andover must apply as day students. Applicants from the following Massachusetts cities and towns have a choice: Boxford, Bradford, Dracut, Georgetown, Groveland, Haverhill, Lawrence, Lowell, Lynnfield, Methuen, Middleton, North Reading, Reading, Tewksbury, and Wilmington, and also Atkinson, Pelham, Plaistow, and Salem, New Hampshire.

Candidates living outside our day student area but intending to move before September to a day student town should discuss the situation with an admission counselor, apply as boarders, note it on the application, and notify the admission office when the move is completed. At that point, such candidates will be changed to day student status. Current students who

1978

1981

1981

1982

move to either Andover or North Andover will be required to become day students.

## FOUR STEPS TO BE COMPLETED FOR APPLICATION

### 1. Complete the Candidate Profile

To begin the application process, complete the Candidate Profile located at www.andover.edu/admission and submit the nonrefundable $40 fee ($60 for international students) as soon as possible. Online submission of this form and the application fee (by credit card) is preferred; however, a hard copy of the Candidate Profile can be found in the application packet and may be sent via mail. Families who submit the Candidate Profile in hard copy form should include a check, made payable to Trustees of Phillips Academy, with the completed form. An applicant file will not be created until the Candidate Profile is received. Fee waivers are available.

### 2. Schedule a Personal Interview

Day student candidates must complete their interviews by January 15 and boarding candidates by February 1. Candidates are encouraged to schedule interviews in either the spring, summer, or early fall of the year before they intend to enter. It is in everyone's best interest for the interview to take place as early as possible. A visit to the Academy is desirable, as it gives candidates a chance to have questions answered and see the school.

If a candidate or a member of the candidate's family needs disability-related accommodations, please notify the admission staff at 978-749-4050 in advance of scheduling an interview so we can make appropriate arrangements. Please allow two hours for the tour and interview, and be sure to dress with the weather in mind. After the interview, candidates and their families are welcome to walk about the campus, visit the Addison Gallery of American Art, or watch games and practices. Candidates who cannot visit the Academy are themselves responsible for arranging an interview with an alumni admission representative. Alumni admission representatives are listed on our Web site. We do not conduct telephone interviews.

### 3. Return the Final Application Forms

Final application forms should be completed and submitted as soon as final grades are available for the fall term. The transcript must include current grades for the application to be complete. Priority consideration is given to day student applications submitted by January 15 and to boarding applications submitted by the advertised deadline of February 1. (Candidates who apply after February 1 should return forms immediately.) Teacher recommendations should be from current teachers. We cannot accept any application forms by fax.

### 4. Take the Appropriate Standardized Admission Test

Applicants for grades 9 or 10 submit either the Secondary School Admission Test (SSAT) or the Independent School Entrance Examination (ISEE). You can register for the SSAT at www.ssat.org and for the ISEE at www.erbtest.org.

Applicants for grade 11 submit either the SSAT, ISEE, SAT, or PSAT. Applicants for grade 12 or a postgraduate year submit either the PSAT, SAT, or ACT.

Whenever possible, international students for whom English is not the primary language also should submit the Test of English as a Foreign Language (TOEFL).

The TOEFL, SSAT, and ISEE must be completed during the academic year in which an application is submitted.

## INTERVIEWS WITH ALUMNI REPRESENTATIVES

While it is advisable from the student's point of view to visit Andover, distance frequently renders a visit impractical. When this is the case, the candidate should e-mail or telephone the most conveniently located alumni admission representative (AAR) and arrange for an interview. After you arrange for an interview with an AAR, please notify the Andover admission office of the date of the interview and the name of the interviewer. This procedure will help us keep your records up to date. To find an AAR near you, please refer to the online list at www.andover.edu/admission.

**1986**

Headmaster McNemar and the chief of foreign relations for the Soviet Ministry of Education sign an exchange program with the Novosibirsk Physics-Mathematics School in Siberia. The program, the first of its kind for high school students anywhere in the United States, begins the following fall. Later in the decade, Nobel Laureate and peace activist Andrei Sakharov (left) visits the Academy.

**1994**

Barbara Landis Chase becomes the 14th head of school, the first woman to hold the position.

"Our students will need courage and compassion, a sense of balance and of humor, a commitment to work and to their families, a sure sense of themselves and a deep commitment to the community. They will need knowledge and goodness."

*—Barbara Landis Chase Investiture Address*

### SECONDARY SCHOOL ADMISSION TEST

The 2009–10 Student Registration Information Brochure published by the Secondary School Admission Test Board, Princeton NJ 08540, will be sent by Andover to all candidates. This brochure describes the Secondary School Admission Test, which will be given on the following dates:

| | |
|---|---|
| October 17, 2009 | February 6, 2010* |
| November 14, 2009 | March 6, 2010 |
| December 12, 2009 | April 17, 2010 |
| January 9, 2010 | June 12, 2010* |

*U.S. Canada test only

Candidates are strongly urged to take the SSAT administered in either November or December 2009. Otherwise, candidates should take the January 2010 administration.

### TWELFTH-GRADE OR POSTGRADUATE CANDIDATES

Instead of the Secondary School Admission Test, senior and postgraduate candidates must take either the Preliminary SAT or the SAT Reasoning Test of the College Board (ETS 609-771-7600). Prospective students may register online for the PSAT and SAT at www.collegeboard.com.

Postgraduates are full fledged members of the senior class and are eligible for all school activities. Because of their academic credits, they frequently have maximum flexibility in course selection.

### EARLY DECISION

Andover does not participate in any early decision plan for admission.

## School Costs and Affordability

### TUITION AND FEES

The tuition for 2009–2010 is $39,900 for boarding students and $31,100 for day students. The average annual cost to educate a student at Andover is more than $68,000. The difference between the annual cost and the tuition charge is made up from gifts and income from endowment, which are the products of the generosity of alumni, parents, and friends. To reserve a student's place for a given school year, a non-refundable deposit in the amount of $2,000 must be received by the acceptance deadline, April 10, in the case of a newly admitted student, or by May 1 in the case of a returning student. The deposit will not be refunded under any circumstances.

The tuition, less the above deposit, is billed in two equal amounts, with half the tuition and fees due July 15 and the final payment due December 1. The award of financial aid scholarship or loan reduces the billed amount accordingly.

An optional Tuition Refund Plan is offered, at 2.5 percent of tuition, to protect against the departure of a student for any reason. Under this plan, 65 percent of the unused portion of the tuition for school days remaining is refunded (excluding the $2,000 non-refundable enrollment deposit and any financial aid scholarship grants).

Unless the Tuition Refund Plan has been purchased, no tuition refund will be made for any student who withdraws, is dismissed, or is absent for any reason after registration.

1996

1996

October 1996

1997

Tuition covers instruction, board, room (including basic furniture), physical training and most athletic privileges, use of laboratory equipment and material, and admission to all authorized athletic contests and most authorized entertainment at George Washington Hall or elsewhere on campus, including the Saturday evening movies.

The school provides sports uniforms and most athletic equipment. Students are required to bring their own footwear and are urged to bring whatever other personal athletic equipment they already possess.

### OTHER EXPENSES

Tuition does not include a technology fee, materials for art courses, medical expenses and insurance, telephone charges, textbooks, laundry, school supplies, or breakage and/or damage to school property. Typically these expenses total about $2,200 per year. Tuition does not cover private music lessons or the cost of participation in School Year Abroad or other off-campus programs.

Bills for items not included in tuition charges may be rendered at any time during the school year. All charges must be paid by their due date in order to assure a student's place at the Academy. Students with past-due bills may be asked to leave at any time. The diploma of the Academy will not be awarded to seniors whose school accounts are not paid in full by June 1.

## Financial Aid and Financial Aid Planning

Financial need should never discourage a student from applying to Phillips Academy. Andover awards financial aid under a need-blind policy and offers grants for low-, middle-, and upper-middle-income families. Andover meets individual family need with grants; no student loans are awarded. To help all Andover families with financial planning, the school has created the Andover Plan, an innovative package of payment options.

Because Andover values and seeks an economically diverse student body, aid is awarded only on the basis of demonstrated need. Full scholarships are awarded based on a comprehensive analysis of need, not a predetermined gross income. Need depends on many variables, such as family income, number of children, age of parents, other tuitions, unusual medical expenses, taxes, assets, liabilities, and so on.

**Phillips Academy Financial Aid 2009–2010**

| | |
|---|---|
| Operating Budget: | $15.6 million |
| Financial Aid Scholarship Grants: | $14.5 million |
| Student expenses: | $1.1 million |
| Average grant for returning students: | $29,900 |

*The best way to find out if you qualify for financial assistance is to apply.*

### NEED-BLIND POLICY

The 2009–2010 incoming class represents the second to be admitted under Andover's new need-blind policy, which means that financial need is not an obstacle to admission. Andover's commitment also guarantees that the demonstrated financial need of each enrolling student will be met 100 percent with financial aid grants. Andover is proud to be among the very few institutions to support students in this comprehensive way.

**1998**

Andover celebrates the 30th anniversary of the school's African-Latino-American Society and the 25th anniversary of coeducation on campus.

**April 24, 1999**

Andover kicks off Campaign Andover, the largest fundraising drive in secondary school history, to raise $200 million in support of scholarships, salaries, technology, resources, and campus improvements.

**May 1999**

Andover's Robert S. Peabody Museum of Archaeology takes part in the repatriation and reburial of sacred artifacts and the remains of about 2,000 Pecos Indians exhumed during an expedition led by Andover archaeologist Alfred V. Kidder from 1915 to 1929. It is the largest reburial of human remains to ever take place in the country.

## TO APPLY FOR FINANCIAL AID

1. When filling out the Candidate Profile (located online or in the application packet), parents should check "yes" for financial aid.

2. As part of our campus-wide effort in environmental sustainability, the financial aid application is now paperless. Please visit www.nais.org after November 15 to fill out the Parents' Financial Statement (PFS) online. The School Scholarship Service (SSS) in Pittsburgh, Pa., uses a formula nationally accepted among independent schools to analyze need and provides Andover with a preliminary estimate of your family's ability to contribute to educational expenses. The process assures that all schools to which a student applies will base their calculations on the same data.

3. Please send copies of your most recent IRS 1040 and W-2 forms to SSS. Subsequently, SSS will convert your paper documents to PDF format and make them available electronically to Andover.

Requests for aid filed after the January 15 deadline may not be processed in time to be included in the initial allocation of financial aid funds.

If you would like to request a paper version of the PFS, please call our office at 978-749-4059.

## FEE WAIVERS

We recognize that applying to secondary schools can be a financial burden for some families. With verification of financial need, Andover may waive the fees for the admission and financial aid applications and standardized testing. For more information about fee waivers, please call our office at 978-749-4050.

## DIVORCED OR SEPARATED PARENTS

The resources of both parents must be considered in cases where a divorce or separation has taken place. This information should be included on the Separated or Divorced Parents Form, which is available online at www.nais.org. The availability of complete information from both parents is essential to assure a fair assessment of the family contribution. Lack of this information may result in no award of aid or an arbitrarily low financial aid package. Financial aid award letters are mailed in the same envelope as the letter of admission, on March 10. For more detailed information, direct your e-mail, letter, or telephone call to:

James F. Ventre, Director of Financial Aid
Phillips Academy
180 Main Street
Andover, MA 01810-4161
Telephone: 978-749-4059
E-mail: jventre@andover.edu

## FINANCIAL PLANNING: THE ANDOVER PLAN

All families, whether or not they are receiving financial aid, benefit from planning carefully the way in which they will pay for their children's education. Accordingly, Andover created the Andover Plan, which offers parents different payment options. The program was designed with the help of Tuition Management Systems, a division of Key Bank, N.A. Briefly, the options include a one-time tuition payment that avoids tuition increases; a program that accesses a credit loan; and arrangement of a monthly budgeting plan. All students who are enrolled on a full-time basis are eligible for these plans, which are explained in detail on the following page.

**2002**

Addison Gallery of American Art opening of Pearson Museum and Underwood Pool

**2003**

Academy celebrates its 225th anniversary and the 175th anniversary of the founding of Abbot Academy with concert, company, and [illegible]

**2004**

The $25 million Gelb Science Center opens enhancing science teaching with state-of-the-art facilities

**2007**

On September 15, the first Non-Sibling Day takes place. Students, faculty, staff, alumni, and parents from around the globe engage in community service projects

**November 2007**

Phillips Academy announces need-blind admission policy

# THE ANDOVER PLAN

## The Andover Plan provides the following payment options for a range of family situations.

| | Phillips Academy: **Annual One-Payment Plan** A payment option | Phillips Academy: **Annual Two-Payment Plan** A payment plan | Phillips Academy: **Guaranteed Tuition** Single payment pre-payment plan | Springstone Financial LLC: **Your Tuition Solution℠ *** A low-cost private loan | Tuition Management Systems: **Monthly Payment Plan** A monthly budget plan |
|---|---|---|---|---|---|
| **Benefits** | • No credit review<br>• No interest<br>• No application fee<br>• Complimentary Tuition Refund Plan coverage | • No credit review<br>• No interest<br>• No application fee | • No tuition increases<br>• Automatic enrollment in Tuition Refund Plan at no cost for the current school year<br>• May provide an estate planning opportunity for grandparents | • Quick credit decision available online at www.yourtuitionsolution.com<br>• Priced competitively with traditional sources of funds<br>• Payments can be made by check, online, or direct debit from your checking or statement savings account. | • Easy online enrollment and renewal at www.afford.com/andover<br>• No credit review<br>• Families may budget any annual amount of expense over 10 months. You must pay the $2,000 enrollment deposit directly to the Academy.<br>• Payments can be made by check or money order, wire transfer, direct debit from your checking or statement savings account, or charged to your credit card using the TuitionCharge℠ Service.** |
| **Features** | • One payment by July 15, 2009, for all tuition and fees | • 1/2 of tuition and fees due by July 15, 2009<br>• Remainder of tuition and fees due by December 1, 2009 | • Family prepays multiple years of a student's Andover education (2, 3, or 4 years of tuition) from its own resources at the 2009–2010 tuition rate by July 15, 2009 | • Borrow $2,000–$40,000 for 18–84 months with fixed rates as a low as 5.99%.<br>• Loan funds are sent directly to Phillips Academy. | • Pay for year of school in 10 equal monthly payments beginning May 1<br>• Enrollment fee of $70 prior to June 1, then increases to $125<br>• Family pays Tuition Management Systems, which remits payment to Phillips Academy. |
| **Eligibility** | • Any family | • Any family | • Families not receiving financial aid from Phillips Academy | • Main applicant: Parent, sponsor, or guardian of a student<br>• Both U.S. citizens and permanent residents are eligible to apply. Either the applicant or the co-applicant must be a U.S. citizen.<br>• Applicant and co-applicant (if applicable) must meet minimum credit criteria. | • Any family wishing to pay annual costs in equal monthly payments, regardless of financial aid awards<br>• Accounts will not be opened after July 1. |
| **Obligation** | • One payment of tuition and all fees | • Two equal payments of tuition and all fees | • Prepayment to the school of the entire 2, 3, or 4 years of tuition at the 2009–2010 tuition rate | • Monthly payments to Your Tuition Solution℠ for up to 7 years<br>• No prepayment penalty | • Monthly payments to Tuition Management Systems over 10 months |
| **Source** | • Family funds or loans | • Family funds or loans | • Family funds or loans | • Loan | • Family funds |
| **Contact** | Phillips Academy<br>978-749-4504<br>billing@andover.edu | Phillips Academy<br>978-749-4504<br>billing@andover.edu | Phillips Academy<br>978-749-4510<br>billing@andover.edu | Your Tuition Solution℠<br>800-920-9777<br>www.yourtuitionsolution.com | Tuition Management Systems<br>800-722-4867<br>www.afford.com/andover |

**All private loans are subject to credit approval. Product terms and conditions are subject to change at lender discretion. **A convenience fee may apply.*

# TRAVELING TO ANDOVER

## DIRECTIONS

If traveling by car from Boston, take I–93 north for about 19 miles. Take Exit 41, then turn right (east) and follow Route 125 for two miles. Turn right onto Route 28 and go north three miles to the Andover campus. Turn right after the bell tower onto Salem Street. The Shuman Admission Center is on the right. Parking is located behind the building.

If driving from Logan International Airport, follow the signs to Boston via the Sumner Tunnel, then follow I–93 north signs, then follow the directions above.

From I–495 north or south, take Exit 41, marked Andover, and proceed south on Route 28 through the town of Andover. The Phillips Academy campus is approximately one mile south of the center of town. At the traffic light at the intersection of Main Street and Salem Street (at the bell tower), take a left onto Salem Street. The Shuman Admission Center is on the right. Parking is located behind the building.

The Mass. Bay Transportation Authority runs commuter trains to Andover from Boston. Call them at 617-222-3200 or 800-392-6100 or visit their Web site: www.mbta.com

## ACCOMMODATIONS

Andover Inn
Chapel Avenue, Andover
978-475-5903
(Closed for renovation until January 2011)

Comfort Suites
4 Riverside Drive, Andover
(Exit 45 off I–93)
978-475-6000

Comfort Suites
106 Bank Road, Haverhill
(Exit 49 off I–495)
978-374-7755

Courtyard Marriott
10 Campanelli Drive, Andover
(Exit 45 off I–93)
(Next to Wyndham Andover Hotel)
978-794-0700 or 800-321-2211

Fairfield Inn by Marriott
1695 Andover Street, Tewksbury
(Exit 39 off I–495)
978-640-0700 or 800-228-2800

Holiday Inn
Tewksbury/Andover
4 Highwood Drive, Tewksbury
(Exit 39 off I–495)
978-640-9000 or 800-465-4329

Residence Inn Boston Andover
500 Minuteman Road
(Off River Road), Andover
(Exit 45 off I–93)
978-683-0382 or 800-331-3131

SpringHill Suites
550 Minuteman Road, Andover
(Exit 45 off I–93)
978-688-8200 or 866-469-7388

Staybridge Suites
4 Technology Drive, Andover
(Exit 45 off I–93)
978-686-2000 or 800-238-8000

Wyndham Andover Hotel
123 Old River Road, Andover
(Exit 45 off I–93)
978-975-3600 or 888-949-3300

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Winchester, Massachusetts

# CLASS SCHEDULE

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
|---|---|---|---|---|
| • 8:00–8:45 1st Period (45 minutes) | 8:00–8:45 1st Period (45 minutes) | 8:00–8:45 1st Period (45 minutes) | **8:00–8:45 Department Meeting** | 8:00–8:45 1st Period (45 minutes) |
| 8:55–9:40 2nd Period (45 minutes) | • 8:55–9:40 2nd Period (45 minutes) | 8:00–9:15 1st Period (75 minutes) | 8:50–10:05 3rd Period (75 minutes) | 8:55–9:40 2nd Period (45 minutes) |
| | | 9:25–10:40 2nd Period (75 minutes) | 9:20–10:05 3rd Period (45 minutes) | |
| **9:45–10:15 Conference** | **9:45–10:15 Conference** | 9:55–10:40 2nd Period (45 minutes) | **10:10–10:40 Conference** | **9:45–10:15 Advising** |
| • 10:20–11:05 3rd Period (45 minutes) | 10:20–11:05 3rd Period (45 minutes) | **10:50–11:35 All-School Meeting** | 10:45–11:30 4th Period (45 minutes) | 10:20–11:05 3rd Period (45 minutes) |
| 11:15–12:00 4th Period (45 minutes) | • 11:15–12:00 4th Period (45 minutes) | 11:45–12:30 5th Period (45 minutes) | 10:45–12:00 4th Period (75 minutes) | 11:15–12:00 4th Period (45 minutes) |
| • 12:10–12:55 5th Period (45 minutes) | 12:10–12:55 5th Period (45 minutes) | 11:45–1:00 6th Period (75 minutes) | 12:10–1:25 5th Period (75 minutes) | 12:10–12:55 5th Period (45 minutes) |
| 1:05–1:50 6th Period (45 minutes) | • 1:05–1:50 6th Period (45 minutes) | | 12:40–1:25 5th Period (45 minutes) | 1:05–1:50 6th Period (45 minutes) |
| • 2:00–2:45 7th Period (45 minutes) | 2:00–2:45 7th Period (45 minutes) | | 1:35–2:20 6th Period (45 minutes) | 2:00–2:45 7th Period (45 minutes) |
| | | | 1:35–2:50 6th Period (75 minutes) | |
| **Athletics and Community Service** | | | | |
| 4:50–5:35 (45 minutes) | • 4:50–5:35 (45 minutes) | | 4:50–5:35 (45 minutes) | 4:50–5:35 (45 minutes) |
| 4:50–6:05 (75 minutes) | 4:50–6:05 (75 minutes) | | 4:50–6:05 (75 minutes) | 4:50–6:05 (75 minutes) |

- The daily schedule includes a once-a-week extended academic period for most classes and a weekly All-School Meeting on Wednesdays.
- A black dot (•) indicates the day on which a 4-hour course that uses its extended period does not meet.
- 45-minute classes meeting during a 75-minute time slot will meet at the time specified.

## BEYOND THE CLASS SCHEDULE

**5:00 p.m.**
Paresky Commons begins serving dinner
*(Paresky Commons open all day for casual dining)*

**6:20–7:50 p.m.**
Cocurricular programs (club meetings, music and drama rehearsals, publications, etc.)

**8:00 p.m.**
Study hours begin: underclass students do academic work in their dormitories or in the library, language lab, art studio, music building, writing center, science study hall, or math study hall

**10:00 p.m. (Monday, Tuesday, Wednesday); 9:30 p.m. (Sunday, Thursday)**
Dorm sign-in for all students on weeknights. (During 5-day weeks, Friday evening sign-in is 10 p.m. for underclass students, 11 p.m. for seniors. Saturday evening sign-in for all students is 11:30 p.m.)

**11:00 p.m.**
Lights out for juniors; Lowers are to be in their own rooms. During the fall term, uppers are expected to be in their own rooms.

## CATALOG CREDITS AND ACKNOWLEDGEMENTS

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*In My Time,* ed. by Claude M. Fuess, Phillips Academy, 1959.

*Men of Andover,* Claude M. Fuess, Yale University Press, 1928.

*Men of the Old School,* Scott Paradise, Phillips Academy, 1956.

*An Old New England School,* Claude M. Fuess, Houghton Mifflin Co., 1917.

*A Singular School,* Susan M. Lloyd, Phillips Academy, 1979.

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July 2009

# CALENDAR *2009–2010 Academic Year*

## FALL TERM

### September

| | |
|---|---|
| Tuesday 8 | Faculty returns |
| Sunday 13 | New students arrive and register |
| Sunday 13 | Returning students arrive and register |
| Tuesday 15 | Classes begin |
| Monday 28 | Yom Kippur (no classes) |

### October

| | |
|---|---|
| Saturday 3 | Non Stop Day |
| Friday 16 | Midterm academic review |
| Friday 23–Sunday 25 | Parents Weekend |
| Monday 26 | College Visiting Day (no classes) |

### November

| | |
|---|---|
| Sunday 8 | Day Student Open House |
| Saturday 14 | Andover-Exeter athletic contests |
| Friday 20 | Thanksgiving vacation begins 5:35 p.m. |
| Monday 30 | Thanksgiving vacation ends 8 p.m. |

### December

| | |
|---|---|
| Friday 4 | Classes end, 5:35 p.m. |
| Friday 11 | Winter vacation begins 2:30 p.m. |

## WINTER TERM

### January

| | |
|---|---|
| Sunday 3 | Winter vacation ends 8 p.m. |
| Saturday 9 | Day with Andover Open House |
| Monday 18 | Martin Luther King Jr. Day (special schedule) |

### February

| | |
|---|---|
| Friday 5 | Midterm academic review |
| Monday 15 | Midwinter holiday (no classes) |
| Saturday 27 | Andover-Exeter athletic contests |

### March

| | |
|---|---|
| Friday 5 | Classes end |
| Thursday 11 | Spring vacation begins 2:30 p.m. |

## SPRING TERM

### March

| | |
|---|---|
| Sunday 28 | Spring vacation ends 8 p.m. |
| Wednesday 31 | Spring Visit |

### April

| | |
|---|---|
| Friday 2 | Spring Visit |
| Monday 5 | Spring Visit |
| Tuesday 6 | Spring Visit |
| Monday 19 | College Visiting Day (no classes) |
| Friday 30 | Midterm academic review |

### May

| | |
|---|---|
| Saturday 8 | Grandparents Day |
| Saturday 22 | Andover-Exeter athletic contests |
| Friday 28 | Classes end 5:35 p.m. |

### June

| | |
|---|---|
| Thursday 3 | Senior Prom |
| Sunday 6 | Commencement |

**Six-day weeks include Saturday classes on September 26, October 31, April 24, and May 8.**

OFFICE OF THE DEAN OF STUDIES

ACADEMIC YEAR 2009–2010

# Course *of* Study

Phillips Academy

ANDOVER

PLEASE NOTE: *The information that follows is accurate as the Course of Study goes to press. Phillips Academy reserves the right to make changes subsequent to the date of publication. All such changes will be reflected in the online version of the Course of Study, available at the Phillips Academy Web site: www.andover.edu/academics/coursecatalog. For the latest, most accurate information, please consult this online version.*

# Course of Study
2009–2010

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# GENERAL INFORMATION

## The Educational Program

Phillips Academy's educational program comprises academic, athletic, and community dimensions. The *Blue Book* describes for students and their parents the opportunities, requirements, responsibilities, and expectations associated with these different elements. The *Course of Study* focuses on the academic program.

## The Academic Curriculum

The curriculum of Phillips Academy comprises a required core of studies believed to be fundamental to a liberal education and elective courses designed to fit the interests of the individual student. Instruction is given in all subjects usually required for entrance to higher learning institutions.

The diploma requirements, chosen by and voted on by the entire faculty as essential elements of the academic program, are designed to ensure that Phillips Academy graduates successfully complete a course of study in a broad range of disciplines and skills that, in the judgment of the faculty, provides the appropriate foundation for a liberal education. The requirements are further specified as to skill level and content by the academic divisions and departments, with the oversight of the Academic Council. Certain requirements vary in keeping with the length of time a student attends the Academy.

Classroom groups are small enough to permit individual attention, and students are placed in sections fitted to their skill levels. Accelerated sequences and advanced courses offer particularly able and well-prepared students opportunity to progress at a rate commensurate with their ability and ambition. Most departments offer courses beyond the level of preparation for college.

Topics, texts, and materials occasionally may not win the full approval of all students or parents. However, they will be selected carefully and thoughtfully within our academic departments, then presented and considered in managed contexts. Parental objections to course materials will not affect student placement in sections or courses.

## The Trimester Plan

The academic year is separated into three trimesters. There are two types of weekly class schedules: one during which classes meet only Monday through Friday, and the other during which classes also meet on Saturday morning. Within a given week, classes are scheduled to meet according to varying patterns. Many departments offer yearlong courses as well as those that are term-contained (completed in one trimester). The diploma requirements are stated in terms of full-year courses or trimester courses, depending on the academic area involved.

## Placement of Newly Admitted Students

Students entering their first year are sent placement materials, including forms for present teachers to complete and self-administered diagnostic tests in elementary algebra, music, and some world languages. These items are used by the Academy to aid in proper placement or recommendation of course levels. New students are also asked to complete to the best of their ability a course selection form indicating the courses they wish to take during the coming year. Although the placement material may alter a student's preliminary selections somewhat, it is helpful, for planning purposes, to know the levels each student thinks he or she is ready to enter.

Placement in the level of a subject may be independent of a student's grade level in school; through advanced placement at entrance or by taking accelerated courses, many students fulfill requirements early, thereby gaining increased opportunity for college-level or other elective courses.

For full membership in a given grade, students should have credit for the work of the previous grade or its equivalent. However, students are rated as members of a given grade if their deficiencies for full membership in it do not exceed a certain number of trimester courses.

Grade levels at Andover have unusual names: ninth-graders are called Juniors, 10th-graders are called Lower Middlers or Lowers, 11th-graders are called Upper Middlers or Uppers, and 12th-graders and postgraduates are Seniors.

## International Students

Phillips Academy recognizes that international students who are here for only one year may face unique transitional issues because of their relatively short tenure at the school. The Academy therefore provides some initial specialized courses in English and U.S. history in which language proficiency is less necessary. (See the introductory paragraphs for the English and history sections of this book.) However, all students at Phillips Academy, including international students, are expected to perform competently in the school's basic curriculum.

## Advising

Each student has an advisor. This faculty member is expected to guide the student in shaping a well-thought-out, long-term academic program that will incorporate both breadth and depth. In planning a program of studies, the student's needs and aspirations, insofar as they can be identified, are carefully considered, as is the necessity of meeting diploma requirements. The student's needs may include college and career plans, strengths and weaknesses revealed by previous performance and aptitude tests, and character and personal development.

As each student will also work with a college counselor (starting in winter term of upper year), advisors are not asked to be experts on the entrance requirements of individual colleges and universities, programs within these schools, or the National Collegiate Athletic Association (NCAA). Students and parents are encouraged to research such requirements on their own by going to the Web sites of individual instutitions.

The advisor meets with the new student during the orientation prior to the beginning of classes in September to review and approve the course selections the student has made during the spring or summer. Subsequently the student meets biweekly with his or her advisor to establish a personal relationship and to ensure that issues that arise concerning the student's academic program are addressed promptly. Midway through each term the student and the advisor together make or confirm course selections for the upcoming term and review long-range plans.

From time to time during the academic year the advisor (for day students) or the house counselor (for boarders) will report to parents concerning the student's growth and progress. Late in the spring, students in the three lower classes (Juniors, Lowers, and Uppers) and their respective advisors will prepare course selections for the coming year; a copy of these selections will be mailed to parents in June. The advisor will welcome any information and suggestions parents may wish to offer.

### Workload

Phillips Academy's academic program is based upon the premise that students are capable of studying independently, responsibly, and with self-direction.

During junior year, students may take five or six courses as deemed appropriate by the student with guidance from the advisor and Advising Council, a group of faculty appointed by the dean of studies. Subsequently, students are expected to carry five courses each term. On occasion and with the approval of the Advising Council, programs of four or six courses may be taken (see page 7 for the six-course and four-course load policies). Over the span of their last two years, students are required to complete at least 27 trimester units, with at least 12 of those units taken in the senior year.

No student may take more than two courses in one department per term. Furthermore, with the exception of spring term Seniors, a student who wishes to take two courses in a single department must take a five-course load, with the following exceptions: two math courses when one—and only one—is a computer course; two art courses when one is art history; two music courses when one—and only one—is performance-based. Students who, in the spring term of their senior year, wish to take two courses in one department may do so as part of a four-course load. Taking three courses in a single department is not permitted.

In most courses, especially those taken to meet diploma requirements, class time and homework together can be expected to require a total of about nine hours per week. Certain upper-level elective courses, as noted in their descriptions, may require more than the standard four to five hours of homework per week.

### Academic Assistance

Students in need of academic assistance should first seek help from their classroom teachers. Additional help is available at the Academic Support Center (ASC), where students can sign up for peer tutors or work with an adult on study skills, organizational skills, and time management. Other sources for academic support on campus include the Math and Science Study Halls, the Writing Center, CAMD (Community and Multicultural Development Office), the Writing Workshop, and language tutoring at the Language Learning Center (LLC).

Phillips Academy does not offer remedial courses, training in English as a Second Language (ESL), or tutoring by faculty members other than out-of-class help offered by teachers to students enrolled in their courses.

In compliance with the Americans with Disabilities Act (ADA) and upon request, the Academy will provide accommodations that are reasonable and appropriate to students with properly documented disabilities. Students who wish to request such accommodations should contact the coordinator of services for students with disabilities for information concerning the Academy's procedures for documenting the disability and the need for accommodation(s). As these procedures take some time, immediate implementation of accommodations may not be possible.

### Attendance

Regular attendance in class is an essential element of a Phillips Academy education. Students are expected to attend all academic classes. Instructors, if approached in advance, are permitted (but not required) to excuse students from a class meeting if the absence from that meeting will not add to weekend time. Only cluster deans may give permission to extend weekend time, and they may do so without consulting instructors. (See *Blue Book* for further information.)

### Diploma Requirements

The basic diploma requirement is the satisfactory completion of a four-year secondary school program, of which at least three trimesters must be at Andover. The student must be in good standing (not on probation or under suspension) at the time of graduation. A student who has been dismissed is ineligible for a diploma unless readmitted.

Trimester credits required for the diploma are:

| | |
|---|---|
| for entering Juniors | 54 |
| for entering Lowers | 51 |
| for entering Uppers | 48 |
| for entering Seniors | 48 |

A student's required program includes nine trimester credits in English, nine in world languages, eight in mathematics, seven in history and social science, and six (two full-year courses) in laboratory science. Details about the manner in which these requirements are to be fulfilled can be found in the opening descriptions of the departments concerned.

In order to be eligible for a diploma, all students must satisfy the swimming requirement of the Department of Physical Education.

Certain diploma requirements vary with the class level at which the student enters Phillips Academy. Entering Juniors and Lowers must pass *Physical Education 200* and a one-trimester course offered by the Department of Philosophy and Religious Studies, usually in the lower year. Some modifications of the language requirement are made for entering Uppers and Seniors. Entering Seniors with no previous world language experience must pass a year in a world language.

Because of recent changes in the diploma requirements for art, music, and theatre and dance, students who matriculated in the fall of 2008 (or later) have a different set of requirements from those who matriculated prior to 2008. Students matriculating in the **fall of 2008 or later** are subject to the following diploma requirements in the visual and performing arts:

- Entering Juniors must earn no fewer than four credits in art, music, and theatre and dance, combined, with at least one credit each in art and music. Students should have completed one credit in art and one credit in music by the end of the lower year.
- Entering Lowers must earn no fewer than three credits in art, music, and theatre and dance, with at least one credit each in art and music.
- Entering Uppers need pass only one trimester of either art or music at the Academy.

Students who matriculated **prior to 2008** are subject to the following diploma requirements in the visual and performing arts:

- Entering Juniors must earn two credits in art and two in music, and take one term of theatre and dance. Students may fulfill the theatre and dance requirement either by taking the half course *Theatre–Dance 200 (Perception & Performance)* before spring term of the senior year or by completing any of the department's full-course offerings, *with the exception of Theatre–Dance 380 and Theatre–Dance 381*.
- Entering Lowers must earn a total of three credits in art and music, with at least one in each area.
- Entering Uppers need pass only one trimester of either art or music at the Academy.

A Senior must earn a minimum of 12 graded trimester credits during the senior year. Seniors must have passing trimester grades for all courses taken during their spring trimester. Independent Projects are counted as graded courses.

The Academy's diploma requirements provide a solid foundation for further study in a broad range of areas, while allowing students some latitude to pursue their own particular interests. However, **students should be aware that most colleges require or expect course work beyond our diploma requirements.** For example, most colleges expect students to take four full years of English, and at least three years of language, science, and history or social studies. Some majors, such as engineering, might require four years of science, and math through calculus. We advise students to consider thoughtfully the "Program Recommendations" sheet from the College Counseling Office. In addition, students who are considering college athletics should be aware of the NCAA eligibility rules (www.ncaa.org).

## DIPLOMA REQUIREMENTS AT A GLANCE FOR STUDENTS ENTERING IN 2008 OR LATER

| | 4-year student | 3-year student | 2-year student | 1-year student |
|---|---|---|---|---|
| Trimester Credits (including transfer credits) | 54 | 51 | 48 | 48 |
| Art, Music, Theatre and Dance | 1 art, 1 music, plus 2 more of art, music, and/or theatre and dance | 1 art, 1 music, and 1 more art, music, and/or theatre and dance | 1 art or music | None |
| English | *English 100, 200, 300,* and *310* | *English 200, 300,* and *310* | *English 300, 310,* and 3 terms at 500-level | 3 terms |
| World Languages | 1 year of 300-level or 1 term of 400-level, or 2 years of one language + 1 year of another, with at least one of these being a less commonly taught language | 1 year of 300-level or 1 term of 400-level, or 2 years of one language + 1 year of another, with at least one of these being a less commonly taught language | 1 year of 300-level or 1 term of 400-level or completion of 2 years of a new world language (following successful student petition) | If student does not have three years of language previously, 1 year |
| History and Social Science | *History 100* in 9th grade, *History 200* in 10th grade, and *History 300* and *310* | *History 200* in 10th grade and *History 300* and *310* | *History 300* and *History 310* | If not entering credit for U.S. history, then either *History 300* or *320,* followed by *History 310* |
| Lab Science | 2 yearlong lab sciences | 2 yearlong lab sciences | 2 yearlong lab sciences | 2 yearlong lab sciences |
| Math | Completion of *Math 280* or *340* | Completion of *Math 280* or *340* | Completion of *Math 280* or *340* | Completion of 500-level or higher course or *Math 400* |
| Philosophy and Religious Studies | 1 term (10th grade unless granted an exception) | 1 term (often in 10th grade) | None | None |
| Physical Education | 1 term (9th or 10th grade) | 1 term (10th grade) | Pass swim test | Pass swim test |
| Personal and Community Education | Assigned (10th grade) | Assigned (10th grade) | None | None |

## DIPLOMA REQUIREMENTS AT A GLANCE FOR STUDENTS ENTERING BEFORE 2008 (THE GRADUATING CLASSES OF '10 AND '11)

| | 4-year student | 3-year student | 2-year student |
|---|---|---|---|
| Trimester Credits (including transfer credits) | 54 | 51 | 48 |
| Art and Music (placements and specific requirements in music determined by testing) | 1 year of either art or music in 9th grade, followed by two additional courses in in the other discipline | Either 2 courses in art and 1 in music or 2 courses in music and 1 in art | 1 course in either art or music |
| English | *English 100, 200, 300,* and *310* | *English 200, 300,* and *310* | *English 300, 310,* and 3 terms at 500-level |
| World Languages | Through 1 year of 300-level or 1 term of 400 level, or 2 years of one language + 1 year of another, with at least one of these being a less commonly taught language | Through 1 year of 300-level or 1 term of 400-level, or 2 years of one language + 1 year of another, with at least one of these being a less commonly taught language | Completion of 1 year of 300-level or one term of 400 level or completion of 2 years of a new world language (following successful student petition) |
| History and Social Science | *History 100* in 9th grade, *History 200* in 10th grade, and *History 300* and *310* | *History 200* in 10th grade and *History 300* and *310* | *History 300* and *History 310* |
| Lab Science | 2 yearlong lab sciences | 2 yearlong lab sciences | 2 yearlong lab sciences |
| Math | Completion of *Math 280* or *340* | Completion of *Math 280* or *340* | Completion of *Math 280* or *340* |
| Philosophy and Religious Studies | 1 term (10th grade unless granted an exception) | 1 term (10th grade unless granted an exception) | None |
| Physical Education | 1 term (usually in 10th grade) | 1 term (10th grade) | Pass swim test |
| Personal and Community Education | Assigned (10th grade) | Assigned (10th grade) | None |
| Theatre | 1 term | None | None |

### Accelerated Sequences

The Andover curriculum offers accelerated sequences in most academic departments. It provides special programs in the modern world languages, designed to cover four years' work in three, or five years' work in four. The programs are open, on invitation of the departments, to especially able and ambitious students.

### Advanced Placement Courses

A large number of Phillips Academy students take College Board Advanced Placement (AP) tests in May to establish advanced placement in college courses or credit toward the college degree. Advanced Placement examinations are offered in American History, Art History, Art Studio (2), Biology, Chemistry, Computer Science (A and AB), Economics (2), English Language and Literature, Environmental Science, European History, French Language and Literature, German, Government and Politics (2), Latin Vergil and Literature, Mathematics (AB and BC), Music Theory, Physics (C), Psychology, Spanish Language and Literature, Statistics, World History, Chinese, and Japanese.

### Six-Course Load Policy

Because of both the rigor of individual courses and the Academy's commitment to limiting class size, taking a sixth course after junior year, whether for credit or as an audit, is considered a privilege and not a right. If a student can be scheduled for six courses, approval of that program is automatic only if (a) the sixth course is *Music 900–910* or *Physical Education 200,* (b) the student has earned an honors average in the previous term, or (c) the sixth course is *Theatre 520* and the student has no grade lower than a 4 in the previous year.

In all other instances, the Advising Council will meet during the second week of classes to determine which students will be allowed to continue with six courses. Only in rare circumstances will a student with a grade of 3 or lower in a discipline in which s/he is continuing be allowed to take a sixth course other than *Music 900–910* or *Physical Education 200.*

Approval of a six-course load, whether granted automatically or by the Advising Council, is conditional upon a satisfactory record at the midterm. Any student with a single D or lower at the midterm or a nonmedical incomplete will be required to drop a course, returning to a standard five-course load. Students with one or more medical incompletes or a low 3 at the midterm will be allowed to continue with six courses only with the approval of the Advising Council. Thus, all students taking six courses must understand they may be asked to drop a course after midterm despite having done the work in that course for half of a term.

### Four-Course Load Policy

All students, including seniors, normally carry five courses each term. Four-course loads are granted only with permission of the Advising Council, which will consider the overall rigor of the proposed program and the student's individual situation. At least three of the four courses must be designated *advanced* or *honors* courses (see below) for a four-course load to be approved, unless the student requesting a four-course program needs to attend to a significant academic or personal concern. Except in the spring term of senior year, a four-course load may not include two courses in the same department.

### Courses Designated as Advanced

The following have been designated advanced courses: Art: 400 level and above; English: 400 level and above; World Language: 400 level and above, and 150 and 250 courses taken after the diploma requirement has been fulfilled; History: 400 level and above; Mathematics: 510 and above; Music: 400 level and above; Philosophy and Religious Studies: 400 level and above; Sciences: 500 level and above; Theatre: 510 and 520.

### Independent Projects: The Abbot Independent Scholars Program (AISP)

The AISP provides selected Seniors (and the occasional younger student) who have exhausted the course offerings in their desired area(s) of study an opportunity to work independently with a faculty mentor for course credit. The number of credits assigned to a student's independent project depends on the nature and scope of the planned work. Each project is graded on the standard 0–6 scale by the supervising faculty mentor.

Seniors who have successfully completed a term of independent work may apply to be Abbot Scholars in the spring term. As an Abbot Scholar, the student will pursue an independent project (typically a continuation or expansion of work done previously), prepare some form of public exhibition based on his or her work, and, together with his or her mentor, participate in a colloquium involving all Abbot Scholars and their mentors.

Additional information on the AISP and its application process is available on PAnet under Academic Resources, Student Information.

### Special Courses in World Languages

Special courses covering the work of two years in one are open to qualified Seniors in German, Greek, Latin, and Russian. These 100/150 or 150/0 courses are designed primarily for students of proven linguistic ability wishing to begin a second or third language in their Senior year. Entering Uppers or Seniors who do not place out of the language requirement must study a world language until they either fulfill the three-year requirement or graduate.

### Course Enrollments and Cancellations

The school reserves the right to change advertised courses, to alter the dates on which they are offered, and to cancel, at any time up to the third day of classes, any advertised course in which enrollment is judged to be unacceptably small. Likewise, the school has the right to restrict enrollment in any course when sign-ups exceed the departmentally determined course capacity. Students who are enrolled in the first term of a continuing (T1, 2, 3) course may have priority in subsequent terms.

### Adding and Dropping Courses

To transfer into or drop a course, a student must first obtain a signed Course Drop/Add Slip from his or her advisor, then take it to the scheduling officer in George Washington Hall to complete the process. Section changes (same course, different time or teacher) and level changes (e.g., *Chemistry 300* to *Chemistry 250*) must be approved by the department chair. No student may transfer into a class without an official transfer slip signed by the scheduling officer. Transfers into term-contained courses must take place during the first five calendar class days of the term. Advisors may approve the dropping of term-contained courses only during the first three weeks of class in a given term. Students wishing to drop a term-contained course after the end of the third week of class in a given term—or a yearlong or two-term (T2) course after the first five calendar days of the course—must ask the assistant dean of studies for permission to petition and obtain the approval of the student's counselor, the student's advisor, the instructor, the department chair, the college counselor, as appropriate, and the assistant dean of studies. Requests to petition must be made before the end of the second week following midterm. No requests will be considered after this date. Credit for yearlong and T2 courses is granted, at the discretion of the department chair, only if the student is passing the course at the time it is dropped and only for that portion completed. Yearlong and T2 courses are considered to be long-term commitments. Seniors may not drop yearlong or T2 courses for the spring term. In those rare instances in which a student is in clear danger of failing in spring term, the teacher may initiate a drop of a yearlong or T2 course; the drop would then need to be approved by the department chair.

### Student Requests for a Change of Teacher

Recognizing that effective education requires productive relationships between teachers and students and that such relationships take time to develop, and recognizing also that open discussion between the parties involved in seemingly difficult relationships is itself an important part of education, the Academic Council has approved the following general procedure on student requests for a change of teacher:

1. Permission for a student to change teachers in a multisection course may be given by the department chair. The Academy does not accept requests for specific teachers in these multisection courses.

2. If there has been no previous relationship between the student and teacher, no request for change will be considered until an appropriate period of time has passed (at least one term). During this time both parties are expected to make good faith efforts to develop an effective relationship.

3. Requests for change informed by an appropriate period of experience will be considered only after a conversation about the request has occurred between the student and the teacher, in keeping with departmental policies. The department chair is available to facilitate these conversations, if either student or teacher so desires.

4. Students are advised that permission to transfer carries no guarantee that the student will be assigned to any particular section or teacher. Students are also informed that such transfers may require that other elements of their schedule be altered.

### Auditing Courses

In order to audit a course, a student must have the permission of both the teacher and the department chair. To switch to audit status in a course that a student originally had registered to take for credit, a student must follow the same steps required to drop a course except that the student must have the permission of both the teacher and the department chair, no matter when during the term the student is requesting the switch.

### Failing Course and Trimester Grades

Unless stated to the contrary in a department or course description, a student who receives a failing trimester grade has the option of making up the failure by passing an examination administered by the academic department involved. The timing of any makeup examination is at the mutual convenience of the student and the department.

There is no time limit for the makeup of a failing ***course*** grade, either single-trimester or multiple-trimester, though a student may not be eligible to advance to the next course in a sequence until the failure is made up or the course is successfully repeated.

There is, however, a time limit for the makeup of a failing ***trimester*** grade when that trimester is part of a multiple-trimester course (T2 or yearlong). Such a makeup must be completed by the last day of classes of the following trimester, prior to the start of extended period week.

A Senior who has a failing spring trimester grade is not eligible for his or her diploma until the failure is made up, even if the course grade is passing. Such a makeup (whether by exam or other work) cannot be attempted until at least two weeks after graduation.

### College Entrance Examination Board (CEEB) Test Dates

Tests will be held on campus in 2009–2010 as follows:

| | |
|---|---|
| October 10 | SAT and Subject Tests |
| November 7 | SAT and Subject Tests |
| December 5 | SAT and Subject Tests |
| January 23 | SAT and Subject Tests |
| May 1 | SAT and Subject Tests |
| May 3 to May 14 | AP (Advanced Placement examinations) |
| June 5 | SAT and Subject Tests |

*Note:* Most students should plan to take the June 5 exams at test centers near their homes, not on campus.

### Computer Center

A computer center, located in the lower level of the Oliver Wendell Holmes Library, is available for student use. It houses three computer classrooms and a fourth lab filled with an array of Macintosh and Windows computers. A wide range of software is available, and instruction in computer usage is provided.

### Personal Computers

Though there is no expectation that they do so, students are encouraged to bring personal computers to the school. However, Phillips Academy can assume no responsibility for the care, security, or maintenance of these student-owned units. Further information concerning personal computers is available upon request from the director of technology.

### School Year Abroad

Students may elect to spend their Upper or Senior year studying in France, Spain, Italy, or China with School Year Abroad (SYA). A fall-term program in India is also available. Originated as an off-campus program by Andover and later joined as a sponsor by Phillips Exeter and St. Paul's School of Concord, N.H., SYA is now an independent program, both legally and financially. Students live with host families while pursuing a course of study under the supervision of teachers from SYA's associate schools in the United States. SYA provides students with courses that earn full academic credit at Andover and with the experience of immersion in a foreign culture. Students wishing to participate should consult their advisors or the assistant dean of studies for advising for guidance in the selection of courses for the years prior to and following the year abroad.

### Summer Session

Phillips Academy's Summer Session is a five-week-long enrichment program for boys and girls of high school age. While Summer Session courses may reinforce and enrich a student's education, they do not earn Phillips Academy credit, except in the case of geometry.

# PLANNING A PROGRAM OF STUDY AT ANDOVER

The following is designed to help Andover students and their parents understand the curriculum and to show the major decisions (and their consequences) that face students at each stage of the four-year academic program.

### The Main Choices at Each Stage of a Four-Year Program

While a student's program of studies is adapted each year to his or her changing situation, the future consequences of each course should be noted, for certain choices in one year open the way to later options—and may close the door on others.

## JUNIOR YEAR (FOR CLASS OF 2012 AND BEYOND)

Each trimester a Junior may take five or six courses. All will take *History 100* and *English 100*. In other subjects, students may have their placement adjusted as a result of the placement exams or questionnaires sent to them in the spring.

In selecting courses, students are reminded to check the diploma requirements. A Junior's program typically will resemble the following outline.

| | |
|---|---|
| 1. Mathematics | enter the sequence by placement of the department |
| 2. World Language | enter the sequence by placement of the department, usually at the 100 level |
| 3. English | *English 100* |
| 4. History | *History 100* |
| 5. Elective | usually a yearlong science, with most students taking *Biology 100* (students placing in *Math 280* or higher may wish to consider other sciences) |
| 6. Elective | usually a term of art, music, theatre/dance, or physical education |

*(Occasionally, Juniors will be prepared to take SAT II Subject Tests at the end of the year.)*

## LOWER MIDDLE YEAR

Each trimester a Lower must take five courses. New students may have their placement adjusted as a result of the placement exams or questionnaires sent to them in the spring.

A student wishing to participate in the School Year Abroad program during the upper or senior year should discuss these plans with the advisor and seek guidance for the selection of courses for the lower year.

In selecting courses, students are reminded to check the diploma requirements. A Lower's program typically will resemble the outline below.

Lowers may take the Preliminary Scholastic Aptitude Tests (PSATs) in the fall, and some take the College Board SAT II Subject Tests during the lower year.

### New Students

| | |
|---|---|
| 1. Mathematics | enter the sequence by placement of the department |
| 2. World Language | enter the sequence by placement of the department |
| 3. English | *English 200* |
| 4. Science | usually a yearlong science |
| 5. *History 200*, Physical Ed., Elective | art, classics, computer, music, philosophy and religious studies, or theatre/dance |

### Returning Students

| | |
|---|---|
| 1. Mathematics | continue the sequence |
| 2. World Language | continue the sequence |
| 3. English | *English 200* |
| 4. Science | usually a yearlong science |
| 5. *History 200*, Phil/Rel Studies, and Physical Ed., if not yet completed | unless petition for an alternate program has been granted |

## UPPER MIDDLE YEAR

During the upper and senior years, a student must accumulate a minimum of 27 trimester units. A unit equals one course taken for one trimester. A pass/fail course may be elected as a fifth course only.

New students may have their placement adjusted as a result of the placement exam or questionnaire sent to them in the spring. As a matter of general policy, advisors encourage depth in the selection of courses for the upper year. In selecting courses, students are reminded to check the diploma requirements. An Upper's program should resemble the outline below.

Uppers should take the Preliminary Scholastic Aptitude Tests (PSATs) in the fall; all take the SAT I in January; and many take the College Board SAT II Subject Tests in June of their upper year. Some also take the College Board Advanced Placement (AP) tests in May of their upper year.

### New Students

| | |
|---|---|
| 1. Mathematics | enter the sequence by placement of the department |
| 2. World Language | enter the sequence by placement of the department |
| 3. English | begin the sequence *(English 301, 310)* |
| 4. History | usually *History 300* (T2), *310 (The United States)* (though this may be taken senior year) |
| 5. Elective | art, computer, history, another mathematics, another language, music, philosophy and religious studies, science, psychology, or theatre/dance |

### Returning Students

| | |
|---|---|
| 1. Mathematics | continue the sequence |
| 2. World Language | continue the sequence |
| 3. English | continue the sequence *(English 300, 310)* |
| 4. History | usually *History 300* (T2), *310 (The United States)* |
| 5. Elective | art, computer, another English, history, another mathematics, another language, music, philosophy and religious studies, science, psychology, or theatre/dance |

## SENIOR YEAR

During the upper and senior years, a student must accumulate a minimum of 27 trimester units. A unit equals one course taken for one trimester. A pass/fail course may be elected only as a fifth course; an Independent Project counts as a course. A Senior must earn a minimum of 12 graded trimester credits during the senior year. Seniors must have passing trimester grades for all courses taken during their spring trimester. In selecting courses, students are reminded to check the diploma requirements. New students, including international students, should pay particular attention to the introductory paragraphs for the English and History sections of the book. A Senior's program should resemble the outline below.

Many Seniors retake the SAT I in November and the College Board SAT II Subject Tests in December, and take the College Board Advanced Placement (AP) tests in May.

### New Students

| | |
|---|---|
| 1. Mathematics | enter the sequence by placement of the department; if the requirement is not yet satisfied, enter *Mathematics 400* |
| 2. World Language | enter the sequence by placement of the department if the requirement is not satisfied |
| 3. English | as placed by the department |
| 4. Elective | art, computer, another English, history, |
| 5. Elective | mathematics, a 150/0 language, music, philosophy and religious studies, science, psychology, or theatre/dance |

### Returning Students

Usually most diploma requirements have been satisfied. Careful selection of electives for continued depth in the student's chosen areas is encouraged. Two-year students must take English electives at the 500 level each term.

## COURSE NUMBERS

The first digit corresponds to the "level" of the course.

- *Level 1* = 100, for courses that introduce a subject (*SPAN-100*) or that are typically taken by Juniors (*BIOL-100, ENGL-100*)
- *Level 2* = 200, for courses that are the second level in a sequence (*SPAN-200*) or courses that are typically taken by Lowers or Juniors (*ART-225, HIST-200*)
- *Level 3* = 300, for courses that are the third level in a sequence (*SPAN-300*), or for courses that are appropriate for Uppers (*ENGL-300*) or for Juniors, Lowers, and Uppers (*THRE-300, CHEM-300*)
- *Level 4* = 400, for courses that are the fourth level in a sequence, or for courses that are appropriate for Seniors (but do not qualify for the 500 or 600 designations)
- *Level 5* = 500, for courses equivalent to college freshman classes, sometimes, but not always, indicated by explicit preparation for an AP exam
- *Level 6* = 600, for courses that would typically be taken by majors in the subject in college, or for courses typically taken after the first year of college
- Performance-based credit = 900; for course credit associated with performance, such as music lessons or participation in music ensembles for credit. Numbers followed by "H" indicate higher level performance requirements, such as ensembles with competitive auditions.

The second and third digits (as in *ART-225*) reflect organizational schemes at the departmental level, and therefore will be used differently be different departments. Letters are also used for these purposes.

## KEY TO COURSE DESIGNATIONS

A course number ending in /0 denotes a yearlong course (Example: *MATH-100/0*). A number ending in /1, 2, or 3 indicates that the course is term-contained, but sequential, and may be taken for one, two, or three terms (Example: *THDA-520/1, 2, 3*). A number with no term designation indicates a course that is term-contained but may be taken only once (Example: *ART-310*).

The designations F, W, and S indicate the trimester during which the course is offered: F = Fall; W = Winter; S = Spring. Some courses require a two-term commitment; they are indicated by a (T2) following the course name (Example: *PHYS-580/4 Calculus-Based Physics (T2)*). Carefully check each course description for any other limitations, prerequisites, permission of instructor or department chair required, etc.

| Final Digit: | Indicates: |
|---|---|
| /0 | Yearlong course |
| /1 | Course offered in fall trimester |
| /2 | Course offered in winter trimester |
| /3 | Course offered in spring trimester |
| /4 | T2 course offered in fall and winter |
| /5 | T2 course offered in winter and spring |

## INTERDISCIPLINARY STUDIES

The following courses were created and are taught by teachers in two or more academic departments. For full descriptions, please refer to the pages and departments indicated under each title below.

**Brazilian Cultural Studies**
(One credit assigned in either English or History)
*ENGI-530AB/3* or *HIST-SS578*

**Florence in the Renaissance**
(Credits assigned in both English and Interdisciplinary Studies)
*ENGI-530AA/2*
(not offered in 2009–2010)

**Out of Tune: Music and the State in the Twentieth Century**
(One credit assigned in either History or Music)
*HIST-SS485* or *MUSC-485*

**Disease and Medicine in the United States: Pox and Pestilence**
(One credit assigned in either History or Science)
*HIST-SS480* or *SCIE-480*

# ART

The visual arts program emphasizes artistic thinking and the development of creative ideas in relation to the techniques of a medium, history of visual ideas, and expressive potential of one's own experience and culture. Students have the opportunity to explore particular areas in depth on both the introductory and advanced levels.

Because of recent changes in the diploma requirements for art, music, and theatre and dance, students who matriculated in the fall of 2008 (or later) have a different set of requirements from those who matriculated prior to 2008. **Please see pages 5–6 of this *Course of Study* for a more detailed explanation of these requirements.**

Students who matriculated as Juniors and Lowers must take one of the Visual Studies Studios (*ART-225A, B,* or *C*), which qualifies them for any 300-level Introductory Concentration Course or a 400-level course upon permission of the department chair.

Students with a strong background in art may seek permission from the chair to enroll directly in a 300-level art course chosen in consultation with the chair of the art department. Exemptions will be granted on the basis of a student's previous course work and a portfolio of work.

Students who matriculated as Uppers in the fall of 2008 (or later) may fulfill their diploma requirement in the visual and performing arts with *ART-250,* or they may enroll in a 300-level or 400-level course upon permission of the department chair.

Entering Seniors have no diploma requirement in art. They may take any 300-level course, or a 400-level course upon permission of the department chair.

With the exception of *ART-400,* no art course, if failed, can be made up by examination.

There will be a studio fee for each course, with the exception of *ART-300* and *ART-400.* Additionally, students should expect to help pay for some art materials.

## FOUNDATION COURSES

The *ART-225* and *ART-250* Visual Studies courses focus on artistic thinking and visual vocabulary. Why does man create? And how? Projects, discussions, and visits to the Addison Gallery and Peabody Museum focus students on their own creative work and what they perceive in the world around them. Juniors and Lowers choose from one of three areas (2-D, 3-D, or media) to explore the connection between making and thinking. Uppers and Seniors enroll in *ART-250.*

### ART-225A Visual Studies 2-D Studio

(F-W-S)

For Juniors and Lowers. In this studio students use two-dimensional media (e.g., drawing, collage, painting, mixed media, artists' books) and photography to expand their perceptual, conceptual, and technical skills, and develop the visual language needed to communicate their experiences and ideas.

### ART-225B Visual Studies 3-D Studio

(F-W-S)

For Juniors and Lowers. In this studio students use three-dimensional media (e.g., wire, clay, wax, paper, plaster) and photography to expand their perceptual, conceptual, and technical skills. By expanding their visual literacy students are able to observe, critically and analytically, their surroundings and visual culture.

### ART-225C Visual Studies Media Studio

(F-W-S)

For Juniors and Lowers. In this studio students make photographs and short videos to focus on two central areas of media: photography and time-based images (film/video). Through projects, presentations, and discussions students explore how these media have changed the ways people perceive the world, and express their ideas and feelings.

### ART-250 Visual Studies

(F-W-S)

For Uppers and Seniors. The *ART-250 Visual Studies* course explores ways in which visual experience of the world is translated into two-dimensional images and presentations. Students sharpen perceptual skills and learn the functions of line, shape, value, texture, color, and illusionistic space in communicating through drawing, collage, photography, and mixed media. Examples of print media, photography, advertising, and art provide a context for discussion.

## INTRODUCTORY CONCENTRATION COURSES

Students who matriculated as Juniors or Lowers must complete a foundation course (*ART 200, 225, or 250*) prior to enrolling in a 300-level course. Students who matriculated as Uppers in the fall of 2008 (or later) may fulfill their diploma requirement in the visual and performing arts with *ART 250*, or they may enroll in a 300-level course upon permission of the department chair.

### ART-300 Visual Culture: Discovering the Addison Collection
(S)

A significant part of the course will be spent in the Addison Gallery working with the current exhibitions as they relate to the history and context of American art. Students will discover the Addison collection both on the walls and in storage. Meeting with the gallery staff and visiting artists, students will experience firsthand what makes a museum function. Throughout the term students will look at selections from the collection and prepare to curate an exhibition as a culminating project for the term. Readings, writing assignments, and research projects will help students engage, confront, and discuss a wide range of art forms and will raise questions such as the following: Is it art? How and why do artists create? What do images and artifacts tell us about ourselves and our culture? Issues surrounding the making and viewing of art will be explored. (Ms. Crivelli)

### ART-301 Architecture I
(F-W-S)

This course will introduce the basic principles of architectural design through a sequence of related projects in mechanical drawing, site analysis, and research into precedent, culminating in the design of a space or structure. With hands-on sketches, drawings, and models, students will explore the issues of a well-thought-out structure and learn to see the environment in terms of human scale, materials, and the organization of space. Class time will include discussions and demonstrations, as well as studio time. There will be a required evening lab. (Ms. Boyajian)

### ART-302 Ceramics I
(F-W-S)

*Ceramics I* is designed for students with little or no prior experience with clay. Students will learn a wide variety of forming techniques that allow them to explore solutions to conceptual problems. The instructional emphasis will be on using ceramics as an expressive medium, with hand-building techniques predominating. Projects might include tile mosaics, clay masks and portraits, boxes, vessels, and teapots. Class time will include demonstrations, critiques, and slide and video discussions, as well as studio time. Students can expect to tackle projects that engage many of the key design concepts covered in the diploma requirement courses in art. Assignments for this class will explore the historical and contemporary uses of ceramics, as well as the fundamental aesthetics of three-dimensional form. Students will see their pieces through the entire ceramic process, from wet clay, to glaze, to fired finished work. This course has a required evening lab. (Mr. Zaeder)

### ART-303 Computer Media I

Computer technology offers an indispensible set of tools for an artist, profoundly influencing the ways in which ideas and images are generated, constructed, and presented. Various methods of digital manipulation allow an artist to integrate photographic and traditionally generated imagery (e.g., drawing, painting, printmaking, sculpture). In the first part of the term, students will work on small projects as a way to experiment with the expressive and technical potential and possibilities of Adobe PhotoShop. During the second part of the term, students will design, define, and construct a final project of their choice (e.g., a thematic portfolio of individual or sequential images, a visual book, a CD-ROM, or a mixed-media collage or sculpture). (Ms. Zemlin)

### ART-304 Drawing
(F-W-S)

This course will provide students with a sequential exploration of drawing methods and concepts. Students will learn skills and concepts relating to contour, gesture, and fully rendered drawings. They will work with an assortment of materials while understanding the depiction of three-dimensional objects on a two-dimensional plane, use of light and dark contrast, use of proportion, and perspective sighting. Assignments are designed to develop students' skills in direct observation and to encourage creative, expressive thinking. The creative process will be explored through hands-on studio projects, formal assignments, critiques, and discussions of historical, contemporary, and multicultural art. Trips to the Addison Gallery and other places of interest will complement the course. (Ms. Crivelli, Ms. Trespas)

### ART-305 Painting I
(F-W)

This class is designed to introduce students to the basic elements of painting with water-mixable oils or acrylic paints. Specific problems are assigned to facilitate the study of fundamental paint handling, color mixing, and blending. Issues of form and space relationships, composition, and development of ideas are addressed in balance with the student's need for self-expression. Class critiques, slide talks, and visits to the Addison Gallery complement the actual painting process. This class requires students to attend a two-hour biweekly evening lab. (Ms. Trespas)

**ART-306 Photography I**
(F-W-S)

This class will explore, through presentations, demonstrations, and group critique, basic black and white photographic image-making. Beginning with basic camera manipulations (a 35mm camera with manual capabilities is required) and film processing, students will be encouraged to explore the magic of light-sensitive materials. Instruction in printing black and white negatives with variable contrast filters will further direct each student in examining how a photographer carefully selects and represents his or her vision of the world. Meeting four hours a week, with five hours of preparation, the evening lab provides additional workshop time for toning prints, hand-coloring techniques, and opportunities for individual critiques with the instructor. A limited number of rental cameras are available through the school for students. This course has an evening laboratory. (Mr. Wicks, Ms. Harrigan)

**ART-307 Mixed Media Printmaking**
(W)

Students develop personal imagery while learning several types of printmaking, including relief, drypoint, and collography. Images are developed by drawing, painting, collaging, or scratching into Plexiglas, or by cutting into linoleum or wood. These surfaces are inked and transferred to paper by means of a printing press or by hand. Often several impressions will be "pulled" from one printing plate and combined with other images or printed layers. Emphasis is on gaining technical, conceptual, and formal skills while developing a student's ideas through various types of printing and their combinations. Critiques, slide talks, and visits to the Addison Gallery contribute to student understanding of the concepts and processes behind printmaking. (Ms. Trespas)

**ART-308 Sculpture I**
(W-S)

Winter Term—*Sculpture I: Clay, Plaster, and Metal.* Sculpture has become an all-inclusive field, with contemporary sculptors working in a wide range of media. In this class we will work with a variety of materials, such as wood, clay, plaster, and metal. Students will have the opportunity to learn a basic set of technical and conceptual skills for working and thinking three-dimensionally. Projects will involve an investigation of the communicative potential of materials, structure, imagery, and context through a process of research, invention, discovery, and discussion. (Ms. Zemlin)

Spring Term—*3-D Structures and Hand Papermaking.* Paper generally functions as a two-dimensional matrix for book pages, text, and other printed matter, but it is also a versatile material for creating three-dimensional structures. This class will introduce students to paper casting, armature construction, and hand papermaking. Technical demonstrations, assignments, and exposure to a wide range of historical and contemporary artwork will help students develop imagery of their own design. For the casting project, students will create a clay relief, which will be used to generate a plaster mold, and ultimately a series of paper casts. In the armature project, students will work with wire, reed, and other materials to create a three-dimensional structure, which will then involve the application of a "skin" of handmade paper. Students will learn to make paper by hand, starting with *kozo,* the bark of the Japanese mulberry tree. (Ms. Zemlin)

**ART-309 Video I**
(F-W-S)

This course introduces principles and techniques of time-based media. Students learn to shoot and edit their own productions, and view and discuss both professional and student work. Examples are chosen to show how one conveys ideas by means of images and sound, including experimental work, as well as fiction and nonfiction film. For this course, students use mini-DV cameras and non-linear editors in the Polk-Lillard Electronic Imaging Center. (Ms. Veenema)

**ART-310 Introduction to Digital Photography**

This course investigates the transition of traditional photographic practice to new digital technologies. Discussions of file management, color theory of reproduction, color management, calibration, image adjustment, workflow, black and white printing, and compositing techniques using Adobe Photoshop will enable students in the production of a traditional print portfolio, album-style book, and dynamic digital slide presentation. Students should plan on bringing a digital camera, DLR, or point-and-shoot to class. Note: Students should have some traditional film and darkroom experience prior to enrolling in this course. (Ms. Harrigan)

*Prerequisite: ART-225C or permission of department chair.*

**ART-314 Woven Structures and Wearable Art**
(S)

The class will explore the technical and conceptual potential of fabrics and woven structures in terms of cultural significance, pattern and surface, clothing as metaphor, and the body as an armature for supporting a flexible structure. Students will learn basic fiber techniques, such as backstrap cardweaving, embroidery, coiled basket weaving, and tapestry, while developing ideas and imagery based on personal interests, contemporary fine art, crafts, and the textile collections at the Peabody Museum. There will be an opportunity toward the end of the term to produce wearable art or to further explore a material or technique learned during the term. (Ms. Zemlin)

## ADVANCED CONCENTRATION COURSES

**ART-400/1**
**ART-400/2**
**ART-400/3 History of Art**

Four class periods for Uppers and Seniors. Drawing from non-Western cultures (African, Asian, Latin American, Islamic) as well as Western cultures, this course explores architecture, painting, sculpture, and photography as they reflect and perform important social and political work. Students use works of art as primary source documents in discovering the values and concerns of diverse societies, in developing standards for evaluating and contrasting world cultures, and in promoting an understanding of artistic expression and visual communication. The Addison Gallery and other local collections and exhibitions will provide for the study of original works of art. Each term may be taken separately. The fall term will focus on material from pre-history through the 14th century, and the winter term and spring term will cover a variety of international artistic responses relevant to visual literacy, historical development, and contemporary context. This course will prepare students for the AP examination in history of art if taken all three terms.

*Prerequisite:* Completion of *ART-200*, *ART-225*, or *ART-250* is recommended, but not required.

**ART-401/2**
**ART-401/3 Architecture II**

*ART-401* is designed as a continuation of *ART-301* for students who wish to develop and expand their ideas further and pursue individualized projects. In consultation with the instructor, students will develop a term project that includes research and analysis, as well as a developed design. In this course there also will be the possibility to develop a multidisciplinary project in coordination with work in another class. A student wishing to take architecture for a full year should begin with *ART-301* in the fall and continue in *ART-401* for the winter and spring terms. (Ms. Boyajian)

*Prerequisite: ART-301 or permission of department chair.*

**ART-402/3 Ceramics II**

This course is designed for students who have taken *ART 302* and wish to continue their study of ceramics. Since *ART-402* is an advanced course, students will be asked to expand on their existing knowledge of ceramics, to strengthen their technical skills, and to seek sophisticated conceptual and personal solutions to given assignments. Class projects will range in topic but will stress the concept of developing ideas in series: a series of bottle shapes, a series of vase shapes, etc. Students can expect to do some outside reading, to attend slide and video presentations, and to visit the Addison Gallery and Peabody Museum. Students also will participate in all aspects of the making and finishing of their work. This course has a required evening lab. (Mr. Zaeder)

*Prerequisite: ART-302 or permission of department chair.*

**ART-403 Computer Media II: Animation**
(not offered in 2009–2010)

This course is for the student with keen interest in the production of computer animations. Animation is a time-intensive computer art technique. Students will create short 3-D animations and construct a stop-motion animation with high-end digital still cameras. Traditional animation techniques such as roto-scoping and using a blue screen also will be demonstrated. Students will have the opportunity to choose a final independent project.

*Prerequisite: ART-303 or permission of department chair.*

**ART-405/3 Painting II**

In advanced painting, students build on already-acquired technical experience from *Painting I* while developing their own image ideas. Through a variety of technical processes and conceptual approaches, students explore different ways of working with water-mixable oils or acrylics. Painting in series, mixing media, innovating paint application, and utilizing collage and assemblage further extend the possibilities for thinking about what a painting can be. Emphasis is placed on cultivating solid technical skills as well as inventive and challenging approaches to subjects that encourage individual artistic and personal growth. Critiques, Addison Gallery visits, and exploration of artists' work and art historical issues relevant to the student's paintings are important components of this course. *Painting II* has a required two-hour biweekly evening lab. (Ms. Trespas)

*Prerequisite: ART-305 or permission of department chair.*

**ART-406/2**
**ART-406/3 Photography II**

Winter term — This course is designed for students who wish to continue to explore the medium of photography beyond the basic level. *Photography II* investigates more sophisticated photographic exposure options and laboratory techniques, including some work in digital photography, color theory, and management. Students will be encouraged to develop an expansive portfolio or photographic presentation in the style of documentary tradition and/or the personal narrative. Printed thematic portfolios in digital and/or film formats will be encouraged with regular in-process critiques and individual conferences with the instructor. Students may elect to construct a traditional handmade album-style book of sequential images as an option to a portfolio of images. Film cameras are available for rental in the art department. Students will need to have access to a digital camera. Class meets four hours per week with five hours of preparation. (Ms. Harrigan)

*Prerequisite: ART-306 or permission of department chair.*

Spring term — What do you see? While this advanced photography course begins with a brief review of basic craft control and offers instruction in more sophisticated camera and darkroom techniques, the primary emphasis in this course is on the nature of photographic seeing and the creation of images from a personal point of view. Some assignments are given, but much of each student's portfolio will be based on self-motivated imagery. Students may choose to create an open portfolio that includes a wide variety of photographic styles, create a cohesive, thematic body of work, or develop a special project that may have as its final form a book or multimedia presentation. Slide presentations and discussions, photographic book reviews, and visits to the Addison Gallery are offered to explore more fully the scope and power of this vivid visual language. Group critiques are designed to enhance perceptual skills, and individual conferences with the teacher give feedback and direction on work in progress. Classes meet four periods a week, with five hours of preparation. Evening labs are offered for informal instruction. (Mr. Wicks)

*Prerequisite: ART-306 or permission of department chair.*

**ART-408/2**
**ART-408/3 Sculpture II**

This class is an opportunity for students who have taken *ART-308* to continue their investigation of sculpture. Another set of technical skills will be taught, along with readings, slide talks, and visits to the Addison Gallery. In developing projects, students will be asked to focus on a particular concept, approach, or set of materials throughout the term. Students are expected to attend an informal, open lab one evening per week. (Ms. Zemlin)

*Prerequisite: ART-308 or permission of department chair.*

**ART-409/2**
**ART-409/3 Video II**

This course gives students with some background in video or computer media an opportunity to deepen their knowledge. Students will be asked to develop, shoot, and complete projects of their own choosing. Class times will include viewing and discussing the work of others to inform one's own work. Students who enroll in this course should have some previous camera and editing experience. (For this course students use the mini-DV cameras and non-linear editors of the Polk-Lillard Electronic Imaging Center.) The course will include classes dedicated to review of the editing software. Advanced students who wish to continue may enroll in *ART-409* for more than one term. (Ms. Veenema)

*Prerequisite: ART-309 or permission of department chair.*

**ART-420** (w) **The Quest for Identity: Explorations in Film and Mixed Media**

As a culture we have always been fascinated by identity, by quests to forge one, or by the machinations to invent one. American artists Edward Hopper, Robert Frank, and Beverly Buchanan, for example, reflect observations of self or describe the identity of others relative to the world around them. For most of us, the search for identity is an unending process in a constantly changing, more global America. This search will be brought into focus through the viewing of films, discussions, and the creation of mixed-media projects based on students' personal ideas about identity. (Ms. Crivelli)

*Prerequisite: Foundation Course (ART-200, 225, or 250) or permission of department chair.*

**ART-465** (w) **Art, Artifacts, and Culture**

This course involving the art department, the Addison Gallery, and the Peabody Museum will focus on the study of art and artifacts as they reflect diverse cultures, their similarities and differences, in the past and present. Using the collections and resources of the two museums, the class will examine questions such as the following: What do images and artifacts tell us about ourselves and our cultures? How do art forms define other cultures and differ from ours? What drives people to create? Where do our ideas of beauty come from? Who are we and what makes us unique? The class will include readings, discussion, research, and writing, and frequent visits to each museum. (Ms. Crivelli)

*Prerequisite: Completion of ART-200, 225, or 250 is recommended, but not required.*

**ART-500/0 Advanced Studio Art**
(a yearlong commitment)

*ART 500* provides Uppers and Seniors with the opportunity to broaden their art experience at an advanced level and also study in depth areas of their choosing. Students can use this course to develop and enhance their art portfolios, document work for college admission portfolios, or prepare Advanced Placement (AP) portfolios. In the fall term, students study broadly at an advanced level using a range of media and techniques. In the winter term students audit a *300/400*-level course to focus on a specific medium, while also meeting weekly with the *ART-500* class for critiques, readings, discussions, and Addison Gallery events. In the spring term, students work on supervised independent projects that are either discipline-specific or cross-disciplinary in nature. As a culmination of the course students organize, curate, and install an exhibition of their work in the Gelb Gallery. Guest speakers, field trips, and visits to the Addison Gallery will augment the course. Attendance at a weekly evening lab is required. (Ms. Zemlin)

*Prerequisite: Diploma requirement in art and at least one elective art course beyond, or permission of department chair.*

# CLASSICAL STUDIES

The following courses in classical studies are designed to provide students with a broad introduction to classical civilization through history, literature, mythology, and etymology. All courses are electives, open to the various classes as noted, and require no knowledge of Greek or Latin. Courses in those languages, offered by the Department of Classics, are described under World Languages.

**CLAS-310 Etymology**
(F-W-S)

Four class periods. Open to all classes. English has an immense vocabulary (far larger than that of any other language), over half of which is based on Latin and Greek roots. The words of this Greco-Roman inheritance are best understood not simply as stones in the vast wall of English, but rather as living organisms with a head, body, and feet (prefix, main root, and suffix), creatures with grandparents, siblings, cousins, foreign relatives, life histories, and personalities of their own; some work for doctors and lawyers, others for columnists, crusaders, and captains of commerce. Systematic study of a few hundred roots opens the door to understanding the meanings and connotations of tens of thousands of words in English, the language now rapidly emerging as the most adaptable for international and intercultural communication.

**CLAS-320 Greek Literature**
(F-W-S)

Four class periods. Open to all classes. A systematic study of the masterpieces of early European civilization as seen in their proper literary, intellectual, and historical contexts. In what is essentially a history of ideas, the major genres of epic, tragedy, comedy, satire, history, erotic poetry, and philosophy are stressed as aspects of the wider evolution of European thought. The major problems that still confront human life are explored through the writings of Homer, Aeschylus, Sophocles, Euripides, Herodotus, Thucydides, Aristophanes, Plato, and others.

**CLAS-330 Classical Mythology**
(not offered in 2009–2010)

Four class periods. Open to all classes. The interest of the 20th century in classical mythology has stemmed from three main sources: the psychoanalytical use of myth, progress in the field of classical archaeology, and anthropological study of myth. Preliminary exploration of the works of Freud in psychology, Schliemann and Evans in archaeology, and Frazer, Graves, and Levi-Strauss in anthropology leads to the detailed study of the myths of Oedipus, Theseus, and Agamemnon, among others. The myths are considered living entities changing in the hands of each artist who deals with them, whether it be Homer or Joyce, Aeschylus or O'Neill, an anonymous Greek vase painter or Dali, Euripides, or Strauss. Works of literature, art, and music provide the core for the study of the use of myth in human life.

# ENGLISH

The diploma requirements in English are intended to establish competence in writing and reading. All Juniors take *ENGL-100* and may not take *ENGL-200*. For new Lowers, this requirement is fulfilled by successful completion of *ENGL-200, ENGL-300,* and *ENGL-310*. New Uppers fulfill their requirement by successful completion of *ENGL-301, ENGL-310,* and three terms of English electives. International students who are new Uppers usually begin the sequence with *ENGL-301*. One-year American students and some one-year international students will begin with *ENGL-500AA* for one or two terms, followed by electives in the spring term; these international students must be placed by the chair of the department. The remainder of the one-year international students begin with *ENGL-400/1, /2,* followed by a course designated by the department chair in consultation with the students' teachers. Any course so designated will fulfill diploma requirements. Seniors who are returning international students continue the sequence or select in accordance with placement by the department. Related courses, whose prerequisites vary, are listed elsewhere in this booklet.

Students in yearlong senior electives may select the elective for the winter or spring term, as may any other Senior.

All English courses meet for four prepared classes a week unless the course description states otherwise. No failed course may be made up simply by passing a makeup examination.

## REQUIRED COURSES

### ENGL-100/0 An Introduction
(a yearlong commitment)

*ENGL-100* provides an introduction to the study of language and literature at Andover. In this junior course, which cultivates the same skills and effects pursued throughout the English curriculum, students begin to understand the rich relationships among reading, thinking, and writing.

*ENGL-100* assents to Helen Vendler's notion that "every good writer was a good reader first." Accordingly, *ENGL-100* students work to develop their ability to read closely, actively, and imaginatively. They study not only what a text means but also how it produces meaning. They seek to make connections as they read—perhaps at first only connections between themselves and the text, but eventually connections within the text and between texts as well. All the while, however, *ENGL-100* students revel in the beauty, humor, and wisdom of the literature.

Over the three trimesters, *ENGL-100* students read literature of various genres and periods. Every class reads Homer's *Odyssey* and at least one play by William Shakespeare. For the rest of the syllabus, teachers turn to a great many authors. Among those whose work is most regularly selected are Ernest Hemingway, Toni Morrison, J.D. Salinger, John Steinbeck, and August Wilson.

*ENGL-100* students practice several types of writing, primarily in response to what they read. They write at times in narrative, expressive, and creative modes, but their efforts focus more and more on critical analysis. They learn to conceive of writing as a craft to be practiced and as a process to be followed. Through frequent assignments, both formal and informal, *ENGL-100* students come to value writing as a means of making sense of what they read and think. Attending carefully to their writing at the levels of the sentence, paragraph, and full essay, they learn to appreciate the power of the written critical argument. Although their work is substantially assessed throughout the year, *ENGL-100* students do not receive grades during the fall trimester. At the end of the term, their report cards will indicate "Pass" or "Failure."

Lively, purposeful class discussions reinforce the lessons of reading and writing and often leave students with especially fond memories of their *ENGL-100* experience. The course prepares our youngest students well for the further challenges of their education at Andover.

### ENGL-200/0 Writing to Read, Reading to Write
(a yearlong commitment)

**Fall term**—During the fall term of *ENGL-200,* classes focus on the process of writing. Students write often, virtually every day. Students will be exposed to a variety of rhetorical modes, such as narration, description comparison/contrast, cause/effect, definition, example/analogy, classification, and argument. By the end of the term, students should be able to organize, develop, and write cogent essays in four or five of these modes. Extensive revision will be encouraged, typically with peer reading. Teachers may use poems and stories from R.S. Gwynn's *Literature: A Pocket Anthology* not as critical texts but as "inspirational" ones that will serve to generate a writing exercise. They also may choose to use a collection of essays by a particular writer and/or the online "Andover Reader."

Additionally, the fall term works consciously on vocabulary development, usually drawing material from the essays, and grammar, using a text such as *The Everyday Writer, The English Competence Handbook,* or *The Grammar of Alistair Barnstable*. Grammar and sentence structure study will deal with the usage problems observable in the class, especially addressing such topics as run-ons and fragments, agreement of subject-verb and pronoun-antecedent, accurate modification, correct pronoun case, and punctuation.

**Winter term**—In the winter term, students continue to work on the sentence and the paragraph, but the texts are anthologies of poetry and short fiction, and the subject matter is literature. While the course introduces literary terms and strategies for understanding poetry and fiction, the literature serves mainly as an opportunity to work on writing skills, reinforcing the lessons of the fall term and introducing argument and persuasion as patterns of

thought that can guide the writer logically through a discussion about a poem or short story.

Spring term — In the spring, each teacher chooses one or two works, including a novel, with which the class will spend the term working. Students continue to write in the modes introduced in the fall term and focus on organizing the essay and on incorporating research into it. Attention is given to anti-plagiarism training in which the responsible use of sources, particularly the Internet, is addressed.

## ENGLISH 300 AND 400

*ENGL-300* and *400* emphasize writing about literature as a way to discover meaning, both encourage open discussion. Gradually these courses stress longer and more sophisticated literary analyses. While emphasizing the analytical—both the close reading of texts and the focused writing that asserts a thesis and supports its points with extensive textual evidence—these courses also encourage other forms of expression, such as journals, narratives, role plays, and parodies.

### ENGL-300/4 The Story of Literature (T2)
(a two-term commitment)

All literature tells one story, the story of people's experiences — their dreams, their desires, their acts, their mistakes. *ENGL-300* focuses on different genres of literature, tragedy and romance in the fall term and comedy and satire in the winter term. Inspired artists around the world and throughout time have created tragedies, comedies, satires, and romances, and in *ENGL-300* students will explore these genres by reading short stories, poems, novels, and plays representing diverse historical periods, locations, and identities. In their writing, students will practice formal literary analysis in order to gain a greater appreciation for the artistic construction of a text and its cultural resonance.

### ENGL-301/4 The Seasons of Literature for New Uppers (T2)
(a two-term commitment)

For new Uppers, *ENGL-301* conforms in spirit and essence to *ENGL-300*, but with more intensive attention to expository writing.

### ENGL-310 Shakespeare

No writer has influenced the literature of the English-speaking world so much as William Shakespeare. He was both of his age and for all time. *ENGL-310* employs the perceptual and writing skills learned in the prior two terms and presents new, more complex problems and perspectives. Films and student performances of Shakespeare's plays complement the study of the plays as literary texts. A common text shared among all sections is *Hamlet, Prince of Denmark*.

### ENGL-400/1 ENGL-400/2 American Studies for International Students

Primarily for, but not limited to, one-year students from abroad who are not yet ready for *ENGL-520*, this course provides intensive training in reading, literary fundamentals, and expository writing. The focus of this course is on American culture, values, and traditions as reflected in literature and other media. One or two terms of this course will provide students with the reading and writing skills required for success in other Senior electives. (Dr. Vidal)

## SPECIALIZED COURSES

Specialized Courses, with the exception of *ENGL-500AA*, are open to students who have successfully completed *ENGL-200* and *300* or *400*. (A very few Uppers each year will be allowed to take a senior elective in addition to the winter term of *ENGL-300* and/or *ENGL-310*. Permission for this special privilege must be granted by the English chair.) Courses at the 500-level may require more than the standard four to five hours per week of homework. Each course has four class periods a week, unless specifically stated otherwise. While none of the department's electives requires yearlong participation, students may choose to remain in a yearlong elective. The courses below are offered in the academic year 2009–2010, unless otherwise indicated.

### ENGL-500AA/1 ENGL-500AA/2 Strangers in a Strange Land

This course for one-year students explores how strangers adapt to new places and new modes of being. Does one reinvent oneself, conquer the new, or seamlessly assimilate? Works to be considered might include Mary Shelley's *Frankenstein*, Shakespeare's *The Tempest*, Graham Greene's *Our Man in Havana*, and poetry by Yosef Komunyakaa, Elizabeth Bishop, and Carolyn Forché. In both terms, the emphasis will be on close reading and textual analysis. (Ms. Curci)

## WRITING COURSES

### ENGL-501AA/2 ENGL-501AA/3 Nonfiction Writing

Contemporary nonfiction author Terry Tempest Williams once said, "I write to discover. I write to uncover." In this course, we will consider the ways that creative nonfiction bridges the gaps between discovering and uncovering, between looking forward and looking back, between imagination and fact, and between invention and memory.

Winter term — Students will develop their talents in the art of essay writing by working in a number of rhetorical modes, including the personal essay, the analytical essay, the lyric essay, and the profile. Readings will include selected models from an anthology of contemporary works, such as *The Eloquent Essay* or *Contemporary Creative Nonfiction. I & Eye*.

**Spring term**—In the spring term our focus will shift to the art of memoir writing. Students will read several memoirs and write short autobiographical exercises in preparation for developing an extended piece about their own experience. Spring texts may include Eggers, *A Heartbreaking Work of Staggering Genius;* Karr, *The Liars' Club;* Nguyen, *Stealing Buddha's Dinner;* or Wolff, *This Boy's Life.*

This workshop-centered course is open to all writers seeking to improve their craft and interested in the boundaries and possibilities that creative nonfiction, as a quickly growing genre, continues to explore. (Ms. McQuade)

### ENGL-501AB (F-W-S) Writing Through the Universe of Discourse

This is a course for students interested in experimenting with many different genres of writing. Throughout the term, students create a portfolio of writing that includes essays, poetry, short fiction, literary criticism, autobiography, and letters. The course is designed to serve all kinds of students, but particularly those who would like to gain confidence in their writing skills. Once a week, students are invited (not required) to join a Community Service writing workshop with Lawrence, Mass., elementary school students.

Readings include texts from a variety of cultures. Authors include Malcolm X, Martin Espada, Julia Alvarez, William Shakespeare, Sylvia Plath, Emily Dickinson, Piri Thomas, Raymond Carver, Franz Kafka, Leo Tolstoi, Stephen Biko, Louise Erdrich, Nikki Giovanni, Sandra Cisneros, Don DeLillo, William Blake, Amy Tan, Sherman Alexie, Rita Dove, James Baldwin, Maxine Hong Kingston, Jimmy Santiago Baca, Gabriel García Márquez, Anthony Morales, Bruce Smith, and Maya Angelou. (Mr. Bernieri)

### ENGL-505AA (F-W-S) Creative Writing: Poetry

This course is for students committed to reading and writing poetry. Students will be asked to write about poetry in addition to composing their own poetry. Although students are not expected to submit portfolios or samples of their work to qualify for this class, they must be serious about writing poetry. Previous experience helps, but it is not necessary. (Mr. Lychack)

### ENGL-505AB (F-W-S) Creative Writing: Fiction

This course is for students committed to reading and writing short fiction. Students will be asked to write about short fiction in addition to composing their own short fiction. Although students are not expected to submit portfolios or samples of their work to qualify for this class, they must be serious about writing fiction. Previous experience helps, but it is not necessary. (Mr. Lychack)

### ENGL-506AA/3 Fresh Fiction: Advanced Writing Workshop in Contemporary Storytelling

This course is open to students who have completed a creative writing course successfully or who have an abiding enthusiasm for composing fiction.

Inspired by the freshest voices in fiction and screen writing today, this workshop allows writers to explore the artistic and thematic frontiers of contemporary storytelling. Over the course of the term students will work to create their own collections of stories or a novella. Gutsy stories, original characters, and vigorous editing/rewriting are our aims. Companion readings from writers like Zadie Smith, Chang Rae Lee, Sandra Cisneros, Khaled Hosseini, Nathan Singer, Bobbie Ann Mason, the Coen Brothers, and Jim Jamusch will offer inspiration. (Mr. Peffer)

### ENGL-507AA/1 Play Writing

Each student is expected to write at least one one-act play in addition to certain exercises in monologue, dialogue, and scene-setting. The class reads aloud from students' works in progress, while studying the formal elements in plays by important playwrights and reading selected literary criticism focused on drama. (Mr. Heelan)

## GENRE COURSES

### ENGL-510AA/1 Gothic Literature: Living in The Tomb

The course traces trends in Gothic forms, from its origins of the damp and dark castles of Europe to the aridity of the contemporary American landscape. Students will identify gothic conventions and themes such as the haunted house, family dynamics, apparitions, entrapment, secrecy, and the sublime. Students will read novels, short stories, and poetry spanning roughly 200 years in order to explore questions about the supernatural, the psychology of horror and terror, the significance of fantasy and fear, the desire for moral closure, and the roles of gender, race, class, and sexuality. Probable selections include *The Castle of Otranto,* by Horace Walpole; *Faustus,* by Christopher Marlowe; *Rebecca,* by Daphne du Maurier; *Dracula,* by Bram Stoker; *The Turn of the Screw,* by Henry James; stories by Poe, Faulkner, Gaskell, Irving, Hawthorne, Gilman, Jackson, Cheever, DeLillo, Carver, and Oates; and poetry of Christina Rossetti, Thomas Gray, William Cowper, Louise Gluck, and Sylvia Plath. Possible films include *Affliction, The Royal Tenenbaums, A Simple Plan, Psycho,* and *The Cabinet of Dr. Caligari.* (Mr. Tortorella)

**ENGL-510AB/2 Politics, Subversion, and the Heroic Tradition in Children's Literature**

This course considers the role of the imagination in communicating and effecting cultural change. Students will be asked to apply a variety of critical theory for interpretation and discussion of the literature. Themes this course will explore include alternative realities, the nature of dreams, the function of the subconscious, and the use of allegory. Probable selections include *The Adventures of Alice in Wonderland* and *Through the Looking Glass*, by Lewis Carroll; *Haroun and the Sea of Stories*, by Salman Rushdie; *The Wind in the Willows*, by Kenneth Grahame; *The Jungle Book*, by Rudyard Kipling; *The Wizard of Oz*, by L. Frank Baum; *The Pied Piper of Hamelin*, by Robert Browning; *The Secret Garden*, by Frances Hodgson Burnett; *A Child's Garden of Verses*, by Robert Louis Stevenson; *The Lion, the Witch and the Wardrobe* and *The Last Battle*, by C.S. Lewis; and *Grimms' Fairy Tales*, *Mother Goose*, writings of Carlos Castaneda; and essays by Bettelheim and Zipes. Possible films include *The Red Balloon* and *The Point*. (Mr. Tortorella)

**ENGL-511AA/3 Cinema Symbiosis**

As the historian Daniel J. Boorstin points out, with the addition of sound in the late 1920s, film became what the composer Richard Wagner had sought: the *Gesamtkunstwerk*, the total work of art. Utilizing aspects of architecture, literature, music, painting, photography, and theater, film became the most popular form of art in the world and the dominant form of the 20th century.

This intensive course introduces students to the study of film, helps them develop the skills necessary to read and analyze film, and provides them with a survey of some of the major movements and genres in film history. Students screen films by Charles Chaplin, Carl Dreyer, Sergei Eisenstein, John Ford, Jean-Luc Godard, Fritz Lang, Jean Renoir, Roberto Rossellini, and Martin Scorsese, among others. In addition, students read critical essays on each film and study several literary works—perhaps ones by Ryunosuke Akutagawa, Bibhutibhushan, Bandopadhyay, Russell Banks, Anthony Burgess, Arthur C. Clarke, Dashiell Hammett, James Joyce, Vladimir Nabokov, or Flannery O'Connor—that have been adapted to the screen.

Students must be able to screen films two evenings each week and should expect to devote approximately 12 hours each week to the course, including class time. (Mr. Fox)

**ENGL-511AB/2**
**ENGL-511AB/3 Media Studies**

What does it mean to be fully literate in the information age? Working from the premise that all messages are constructed, we will examine the forces (explicit and hidden) that determine those constructions, as well as the ways in which our daily and multiple interactions with various media determine our sense of self, identity, truth, and desire. Students will read a range of media studies theory and then put those theories into practice by examining the language, images, narratives, and truth we encounter in traditional or alternative news sources, advertising, television, politics, sports, and other cultural institutions. This is a writing-intensive course, and students will be expected to write several pages every week.

The winter term will focus on the production and consumption of media, asking questions about the interests that own, produce, control, and sell the news, the blurry line between news and entertainment, the conventions of advertising, the rise of media conglomerates in the 1990s, and the emergence of convergence culture in the last decade.

The spring term will focus on questions of narrative, character, and identity as they shape and are shaped by conventions and transgressions of gender; by the literary modes of tragedy, comedy, and romance; by fads and trends; by technology and history; by heroism and nostalgia. (Ms. Tousignant)

**ENGL-512AA/1**
**ENGL-512AA/2 Great Traditions in Literature:**
**ENGL-512AA/3 The Epic Poem**

This course studies the development of the epic poem through Classical, Medieval, and Early Modern contexts. Texts include *The Iliad*, *The Odyssey*, *The Aeneid*, *Metamorphoses*, and *Moby Dick* (even years); *Paradise Lost* and *The Inferno* (odd years). (Mr. McGraw)

**ENGL-513AA/1 The Short Novel:**
**ENGL-513AA/2 Risk and Romance**

This course uses a mix of seminar classes, films, and regular, individual student-teacher conferences to examine experimental short novels from around the world. Students learn to draw conclusions about the artistic and social forces that gave rise to these novels. Each term draws comparisons among works by Vonnegut, Mann, Joyce, Walker, Puig, Rulfo, Enchi, Duras, Achebe, Hemingway, McCullers, Camus, Salinger, Garcia, and others. (Mr. Peffer)

**ENGL-514AA/1 Journalism**

This course on print journalism recognizes the challenges all journalists face in their efforts to be fair and also accurate as they struggle to gather information and churn out lively copy under deadline pressure. The course is designed to teach essential journalistic judgment, basic skills for gathering and verifying news, and interviewing and writing techniques. Students will receive weekly assignments on deadline for news articles, feature stories, columns, and editorials, and all students will work as both reporters and editors as the course progresses. Weekly lectures will cover significant events in the history of journalism, First Amendment issues, and current events.

Readings for the course are *Journalism 101*, by Nina Scott; the *New York Times*; the *Boston Globe*; and excerpts from the *News About the News*, by Leonard Downie Jr. and Robert Kaiser; and *The Elements of Journalism*, by Bill Kovach and Tom Rosenstiel. Films will include *Absence of Malice*, *All the President's Men*, *The Year of Living Dangerously*, and *Welcome to Sarajevo*. (Ms. Scott)

### ENGL-516AA/3 Contemporary American Poetry

This course will introduce students to poets and movements that have shaped the direction and contours of American poetry since World War II. Students first study the Beat Movement and then explore the so-called "schools" of poetry—Black Mountain, New York, Confessional, et al. The course finishes with an exposure to poetry that is happening right now, which includes bicultural and multicultural poets. Most class time will be spent deriving themes through discussions of poets, poems, poetic movements, criticism, and theory. Poets include Ginsberg, Corso, Kerouac, Dylan, Waldman, Bukowski, Creeley, Olson, Levertov, Ashbury, O'Hara, Lowell, Plath, Berryman, Bishop, Rich, Dove, Hass, Kinnell, Hogan, Nye, Springsteen, and Colvin. (Mr. Tortorella)

### ENGL-517AA/1 Last Acts: Remember Me?

"I got shot," Tupac Shakur declares at the opening of his posthumous film *Resurrection*, and the viewer asks, "How did he know that was going to happen?" This course begins with some basic questions: How will I be remembered? Can I influence that memory? This is a course that looks at literature and other cultural texts (film, photography, music) produced as a response to those questions, works that the instructor calls automortography: a genre that centers on acts of self-representation in the face of death and the mode of reading that such a genre produces. Automortography, then, is not only how someone consciously or unconsciously anticipates and scripts one's death, but also how the audience reads works through the lens of that writer's death, thus touching on the larger question of how we memorialize others (i.e., in museums and memorials). In the course, we will explore a range of texts from Keats to Tupac so as to understand these figures, their predicaments and contexts, and why we need and how we use this mode of reading. In taking several diverse cases together, we might ask, "Are they keeping it real or is this genre a ploy or performance?" Potentially drawing on examples ranging across disciplines, literary figures to consider may include Sylvia Plath, Reinaldo Arenas, Raymond Carver, Charles Bukowski, Jane Kenyon, May Sarton, William Gaddis, Malcom X, and Mark Twain. (Dr. Kane)

### ENGL-518AA/2 The Literature of Travel Writing

Winter term—The British scholar Paul Fussell writes that "successful travel writing mediates between two poles: the individual thing it describes, on the one hand, and the larger theme that it is 'about,' on the other. A travel book will make the reader aware of a lot of things—ships, planes, trains, donkeys, sore feet, hotels, bizarre customs and odd people, unfamiliar weather, curious architecture, and risky food. At the same time, a travel book will reach in the opposite direction and deal with these data so as to suggest that they are not wholly inert and discrete but are elements of a much larger meaning, a meaning metaphysical, political, psychological, artistic, or religious—but always, somehow, ethical."

In the course, students will read excerpts from travel literature over time and write three travel essays of their own. Writers will include Herodotus, Pausanius, Marco Polo, Christopher Columbus, Lady Mary Wortley Montague, Charles Darwin, Charles Dickens, Ralph Waldo Emerson, Mark Twain, Freya Stark, D.H. Lawrence, Jack Kerouac, V.S. Naipaul, Paul Theroux, Margaret Atwood, Annie Dillard, and David Foster Wallace. (Ms. Scott)

## SPECIAL TOPICS COURSES

### ENGL-520AA/2 Gender Roles in Contemporary World Fiction

Love, family, and passion have always been popular literary themes in a variety of cultures. However, there are different ways in which each culture approaches these subjects, especially as they relate to gender roles and the relationships between men and women (as well as men and men and women and women).

In this course, we will go on a "trip around the world," examining gender in a variety of contemporary cultural settings and comparing the fictional works that we will study to what we experience on a daily basis in American society. From traditional romantic obsession and rigid sex roles to challenges of these traditional roles and expectations, our texts will provide a variety of issues and perspectives to frame our discussions.

Readings include Machado de Assis, *Dom Casmurro* (Brazil); Rifaat, *A Distant View of a Minaret* (Egypt); Puig, *Kiss of the Spider Woman* (Argentina); Dangarembga, *Nervous Conditions* (Zimbabwe); Ensler, *Necessary Targets* (Bosnia). Films include *The Crying Game*, *Thelma & Louise*, *The Adventures of Priscilla: Queen of the Desert*, *Strangers in Good Company*, *Angels in America*, and excerpts from episodes of *Sex and the City*. (Dr. Vidal)

### ENGL-520AB/1 Children in Literature: Growing Up in a Changing World

What does it mean to be a child? What defines a "good" or "bad" kid? Is there a certain age or type of behavior that separates children from adults? When and how do we "grow up?" Are our expectations for boys and girls different? Should they be? This course will explore how our conceptualization of childhood has changed over time by looking at a variety of sources: philosophical and psychological texts about children and representations of children in literature and film for adults, as well as some works aimed at young readers.

We will focus on the emergence of self within contexts of family and community, exploring the processes of identity formation in both Western and non-Western narratives. We will pay particular attention to an analysis of gender roles and of education within these stories, pondering the ways in which different societies and their values become perpetuated through their fictional children.

Readings include Alcott, *Little Women*, Twain, *The Adventures of Tom Sawyer*, Barrie, *Peter Pan*, Yezierska, *Bread Givers*, Golding, *Lord of the Flies*, Amado, *Captains of the Sand*, and poetry by Blake, Wordsworth, and Dr. Seuss. Excerpted material includes Locke, *Some Thoughts Concerning Education*, Bunyan, *Pilgrim's Progress*, Rousseau, *Emile*, and a variety of fairy tales. Theory by Freud, Bettelheim, and Aries is featured, as are the films *Central Station*, *Black Shack Alley*, and *Finding Nemo*. (Dr. Vidal)

### ENGL-521AA/1 Being, Thinking, Doing

Through reading and discussing the expression of human values in selected works, students in this philosophy and literature course explore two broad questions: "How do people live their lives?" and "How should people live their lives?" Within this framework, students think reflectively about the beliefs they and their society have developed, and they look at the emergence of different epistemological, ethical, and political ideals and responses to life.

Readings may include *The Autobiography of Malcolm X*, Ellison's *Invisible Man*, Percy's *The Moviegoer*, Shakespeare's *King Lear*; Turgenev's *Fathers and Sons*; Vonnegut's *Slaughterhouse-Five*, excerpts from Agee and Evans *Let Us Now Praise Famous Men*, Arendt's *Eichmann in Jerusalem*, Bonhoeffer's *Letters and Papers from Prison*; and brief selections from Aristotle, Descartes, Epictetus, Kant, Kierkegaard, Nietzsche, Plato, Schopenhauer, and Spinoza. (Mr. Fox)

### ENGL-521AB/2 When I Paint My Masterpiece: Milton and Michelangelo

Within the European tradition, both the Italian artist, Michaelangelo Buonarroti, and the English poet, John Milton, responded to all that preceded them and influenced all that followed them. By comparing the lives and works of these men, students in this art and literature course explore various questions of theology and aesthetics, such as the following: Can humans understand the ways of God? How can God know Adam and Eve will fall while at the same time give them the freedom to do so? How is Christ both divine and human? What are the limitations and benefits of expression through poetry versus painting? In interpreting a work of art, to what extent is the creator's intention or biography relevant? What is the role of influence in artistic creation? Is originality possible? Why are these artists "canonical," and what are the consequences of deeming them so?

Students study Milton's *Paradise Lost* and Michelangelo's complete works. Supplemental readings may include selections from Achebe's *Hopes and Impediments*, Augustine's *The City of God*, Bloom's *The Anxiety of Influence*, Steinberg's *The Sexuality of Christ in Renaissance Art and Modern Oblivion*, and Walker's *Medusa's Mirrors: Spenser, Shakespeare, Milton and the Metamorphosis of the Female Self*, among others. No previous study of art history presumed. (Mr. Fox)

### ENGL-522AA/1 ENGL-522AA/2 ENGL-522AA/3 Great Themes from America: Land, Conflict and War, Family

This course is a study of fiction, poetry, and nonfiction in which men and women struggle for identity and self-realization in a world of change and cultural upheaval. The readings for each term, drawn from a variety of cultures, will be organized on central motifs (fall: The Land, winter: Conflict and War, spring: Family), and students will trace connections between the nature of ideas and the forms of expression. Texts may include Thoreau, *Walden*, Faulkner, *The Bear*, Cather, *O Pioneers!*; MacLeod, *Island*, Hemingway, *A Farewell to Arms*, O'Brien, *Going After Cacciato*; McCarthy, *Blood Meridian*, Faulkner, *The Unvanquished*; Kennedy, *Very Old Bones*; Faulkner, *Light in August*, and Morrison, *Jazz*. (Mr. Stableford)

### ENGL-523AA/2 Modern American Literature—Rosebud: The Restless Search for an American Identity

Many of our enduring American works of literature and film, such as *The Great Gatsby*, *The Catcher in the Rye*, and *Citizen Kane*, center on the search for self. Through discussions on class, race, and gender, this course will present a series of American portraits while examining our changing society. Students will write personal narratives, as well as critical essays. Possible texts: *Continental Drift*, Banks, *The Awakening*, Chopin; *Fences*, Wilson; *Six Degrees of Separation*, Guare. Possible films: *Citizen Kane*, *Far From Heaven*, *Tully*, *Transamerica*, *Hustle & Flow*. (Mr. Bardo)

### ENGL-523AB/1 Welcome to the Apocalypse

Confronted with the complexity of the world's problems, one easily can feel like Wile E. Coyote, well beyond the cliff's edge, staring at the abyss below. Presented as a senior seminar this course will explore critical issues facing us, such as refugees and immigration, wealth and resource disparities, terrorism and individual rights.

Central to our collective endeavor will be examining through fiction and weekly films the interconnections between various conflicting forces, as well as the search for solutions. The term will culminate with class projects devoted to addressing local and global issues.

Readings include *Waiting for the Barbarians*, *GraceLand*, *Saturday Snow*, *We Wish to Inform You That Tomorrow We Will Be Killed with Our Families*, *Imagining Argentina*, *Death and the Maiden*. Films include *The Constant Gardener*, *Dirty Pretty Things*, *Tsotsi*, *Osama*, *Darwin's Nightmare*, *Elephant*, *Do the Right Thing*, *Hotel Rwanda*. (Mr. Bardo)

**ENGL-524AA/1 Rememories: Trauma and Survival in Twentieth-Century Literature**

In her novel *Beloved,* Toni Morrison coins the term "rememory" to describe a type of memory that won't stay buried—ghosts of experience that resurface across years, decades, even centuries; memories of trauma that continue to haunt literature to this day. This course will examine how narratives of trauma and survival have been represented (and re-presented) in 20th- and 21st-century literature. In our investigation of literature about war, terrorism, and other cultural traumas, we will encounter authors writing from a variety of historical moments and perspectives. We will look closely at how trauma literature both delineates and breaks down divisions between individual, societal, and generational trauma experience. And we will engage with the course texts by writing in a number of modes, both critical and creative. Thematic focuses will include the problematics of truth and testimony; the dismantling of traditional narrative structures and genres; individual vs. collective memory; societal regeneration; and the ways trauma literature engages with issues of race, class, gender, and national identity. In addition to selected poems and theoretical articles, possible texts include Morrison, *Beloved* or *Sula;* Foer, *Everything Is Illuminated* or *Extremely Loud and Incredibly Close;* Cunningham, *The Hours;* Spiegelman, *Maus;* West, *The Return of the Soldier;* O'Brien, *The Things They Carried* or *In the Lake of the Woods;* and Momaday, *The Way to Rainy Mountain.* (Ms. McQuade)

**ENGL-525AA/1 Feasts and Fools:**
**ENGL-525AA/2 Revelers and Puritans**
**ENGL-525AA/3 in Literature and Life**

This course examines what Jean Toomer called "the good-time spirit" and its opposite, as manifest in major literature, including drama and film. Along with critical writing on literature, the students occupy themselves with parties and festivities in their lives, as well as in other cultures. Personal essays may lead to anthropological, architectural, performative, and semiological research projects, creative writing, and reports. Texts have included *Mrs. Dalloway, Sir Gawain and the Green Knight, Love in the Time of Cholera, Vile Bodies, Like Water for Chocolate, The Custom of the Country, A Year in Provence, House of Sand and Fog,* selected short stories, and poetry. Films include *Babette's Feast, Much Ado About Nothing,* and *Table Manners.* (Dr. Wilkin)

**ENGL-526AA/1 Literature of Resistance,**
**ENGL-526AA/2 Resilience, and Triumph:**
**ENGL-526AA/3 Narratives of the Natives**

This course will use texts and films from a variety of cultures underrepresented in the American curriculum. Included will be material from the following groups: South Africans, Chinese, Native Americans, and Latin Americans. Each selected novel/film will tell a story of others' cultural experiences from the perspective of the natives of that culture. Each term the course will include an exploration and understanding of the values, cultural norms, and traditions of other cultural groups to bear witness to these groups, as well as to dispel some myths about the said cultures. The course also will study the countless ways in which humans dominate other humans, and how the oppressed organize themselves in resistance and use their voices through literature and film to share their stories.

Course participants will engage in literary and visual experiences of other worlds. Class discussions and frequent writing assignments will abound, and students will be encouraged to develop their own voices as they study the power of language in these narratives and undertake a topic of interest to research. There will be student-led seminars and end-of-term projects or papers, which will give students an opportunity to explore in depth a topic of their choice, culminating in class presentations. The chosen readings are as follows:

**Fall term** — *Mother to Mother* by Sindiwe Magona; *Snow Flower and the Secret Fan* by Lisa See; *Love Medicine* by Louise Erdrich; *In the Time of the Butterflies* by Julia Alvarez; and the film *Long Night's Journey into Day,* a documentary that takes us into post-apartheid's South Africa.

**Winter term** — *Lucky Child* by Luong Ung; *Indian Killer* by Sherman Alexie; *So Long a Letter* by Mariama Ba; and the film, *El Norte,* the story of a Guatemalan brother and sister who flee persecution at home and journey north with a dream of finding a new home in the United States.

**Spring term** — *Falling Leaves: The Memoir of an Unwanted Chinese Daughter* by Adeline Yen Mah; *A Long Way Gone: Memoirs of a Boy Soldier* by Ishmael Beah; and *Tracks* by Louise Erdrich. (Mrs. Maqubela)

**ENGL-527AA/2**
**ENGL-527AA/3 The Novel After Modernism**

In the middle of the 20th century, writers began to move past both the period and the styles that we still call "modern." What does it mean for a novel to be past modern? Postmodern? Past postmodern? Can a contemporary novel still be a modern novel? In this course we will study the recent progress of the novel genre. We will read aggressively, studying four or five novels per term. In the winter we will read the work of American novelists; in the spring we will read the work of international novelists. Our authors may include Russell Banks, J.M. Coetzee, Robert Coover, Don DeLillo, Joan Didion, Ralph Ellison, Gabriel Garcia Márquez, Cormac McCarthy, Toni Morrison, Vladimir Nabokov, Joyce Carol Oates, Thomas Pynchon, Philip Roth, José Saramago, and Zadie Smith. (Mr. Domina)

**ENGL-528AA/2 Troubling Literature: Contesting Authority In and Through Literature**

What do Keanu Reeves and Osama bin Laden have in common? They both play the part of postmodern prophets, the former in *The Matrix,* and the latter on the

news. They both reflect a widespread dissatisfaction with the same technologies and virtual realities that helped produce them. Such figures use the media even as they see the media as symbolizing the demise of their fundamental beliefs. The idea of this course comes from the troubling of traditions in recent literary works (by the likes of Sebald, Calvino, Pynchon, etc.) and the resurgence of fundamentalisms in the United States and around the globe. An example: In 1989, Ayatollah Khomeni, the leader of Iran, issued a *fatwa* (a death sentence) for the Indo-British writer Salman Rushdie because he felt Rushdie's novel, *Satanic Verses*, was heretical. While we may or may not use this novel, the situation epitomizes the relationship of modes of writing that seek to trouble accepted truths and a mode of reading that characterizes fundamentalism. Rather than being strictly bound by period or locale, the course will explore the relationship of these subversive or troubling and fundamentalist modes. By looking at the intersections and relation of these works, we can gain a greater appreciation for the source of some of today's conflicts in the United States and around the globe. The course will ask the question: Are we to or how can we read a text literally? In addition we will address wider questions of meaning, authority, and context. What makes something sacred or canonical and who gets to decide, and what does it mean to trouble the sacred? Texts will be drawn from a variety of contexts. (Dr. Kane)

## INTERDISCIPLINARY COURSES

### ENGL-530AA/2 Florence in the Renaissance
(not offered in 2009–2010)

The Renaissance marked both the rebirth of antiquity and the birth of Modernity. Focusing on Florence, the center of the Renaissance, students in this interdisciplinary course explore the intersections of the humanities, mathematics, and science.

By reading selections from Dante, Petrarch, Boccaccio, and Machiavelli, students consider the history of Florence, medieval theology, the origins of Humanism, and the development of political philosophy. By examining the Medici and their bank, students scrutinize the economic structure of the period, the connection between the bank and the church, and the role of patronage in the arts. By studying architecture, painting, and sculpture, students explore design, engineering, and acoustics, as well as the application of anatomy, geometry, and iconography.

Students who complete this course earn both an English and an Interdisciplinary credit. As a double course, it requires students to meet during a single five-hour course block, attend a two-hour evening seminar, and complete approximately 10 hours of homework each week. Open to seniors who have completed *MATH-360*; no previous study of art history presumed. (Mr. Fox and Mr. Alonso)

### ENGL-530AB/3
### HIST-SS578 Brazilian Cultural Studies

Four class periods. See also *HIST-SS578*. One of the largest countries in the world and with a diverse population, geography, and economic base, Brazil is poised to become one of the "giants" of 21st-century global development. This course will look into important moments in the political, economic, literary, and artistic histories of the country in the 19th and 20th centuries, attempting to understand how Brazil came to be what it is today and what it could become in the future. We will pay specific attention to the nation's formative years after independence from Portugal in 1822, the coffee boom of the early 20th century, the Vargas and Kubitschek regimes, the military dictatorship of the 1960s and 1970s, and the new democratic period of recent years. These historical moments will be studied through the lens of the literature, film, art, and music being produced at the time. Of special interest will be the work of Machado de Assis, Gilberto Freyre, Clarice Lispector, Jorge Amado, the participants in the 1922 Week of Modern Art movement, and the protest songs and films depicting life under the military regime. A student in this course is eligible for credit in *either* English or history. A student who wishes to receive English credit should sign up for *ENGL-530AB*, a student who wishes to receive history credit should sign up for *HIST-SS578*. (Dr. Vidal)

## SINGLE AUTHOR COURSES

### ENGL-535AA/2
### ENGL-535AA/3 James Joyce

Five class periods. The first term is devoted to *Dubliners* and *A Portrait of the Artist;* the second term to *Ulysses*. The purposes of the course are to develop the skill to read important and difficult works without the aid of study guides or other secondary material, and to follow the development of Joyce as an artist. Although the course may be taken in either term, the student gains a better sense of Joyce's genius by enrolling for two terms. (Mr. O'Connor)

### ENGL-536AA/3 The Play's the Thing: Advanced Shakespeare

While most of us meet Shakespeare in a book, his true home is on the stage. The course will cover three plays in depth, and close reading and textual analysis will be our primary focus. Emphasis also will be placed on learning to direct, stage, and speak Shakespeare "trippingly on the tongue," so that we can appreciate and learn from the Bard the way he intended. (Ms. Curci)

**ENGL-537AA/1**
**ENGL-537AA/2**
**ENGL-537AA/3 Writers in Depth**

This course will be devoted to one British novelist each term. Each writer is both a representative of a particular time and an innovator who significantly influenced the history of the novel.

**Fall term**—Jane Austen. Once taken at her word that her work was very limited, Austen was one of the vital links between the 18th- and 19th-century novelists. As a class, we will read *Northanger Abbey, Emma,* and *Persuasion.* Students who have not read *Pride and Prejudice* will do so, while those who have will read *Sense and Sensibility.* We will also watch Ang Lee's *Sense and Sensibility,* as well as selections from adaptations of other Austen novels.

**Winter term**—This term we will read *Bleak House,* which many consider Charles Dickens's masterpiece, an extraordinary blend of comedy, gothic mystery, and social protest, told through an intersecting double narrative. We also will read poetry by Blake and others, as well as study paintings and photographs from the time.

**Spring term**—This term will be devoted to Virginia Woolf, who, if she had written no fiction, would still be well known for her brilliant essays. We will read her two greatest novels, *Mrs. Dalloway* and *To the Lighthouse;* several of her short stories and essays; and selections from her autobiographical writings. To put Woolf's work in context, we will view some of the work of the Post-Impressionist painters; read from the war poets (the First World War is central to her novels); and compare her style with that of her fellow Modernist novelists Joyce and Faulkner. (Ms. Fulton)

**ENGL-538AA/3 Edith Wharton**

One of America's most gifted literary figures, Edith Wharton wrote fiction at the turn of the 20th century that we encounter with a shock of recognition today. Her characters are the rich of New York City society, and in prose both biting and elegant, she describes their smug love of their money or uneasy love of it, as well as their desperate attempts to multiply it on Wall Street or cling to what's left of it or marry into it or survive without it. Her fiction reverberates with both satire and deep psychological insight. We will read her novel *The House of Mirth* and the short story collections *Roman Fever and Other Stories* and *The New York Stories,* and we will watch the films *The Age of Innocence* and *The House of Mirth.* (Ms. Scott)

## CULTURE STUDIES

**ENGL-540AA/1 Atomic America: American**
**ENGL-540AA/2 Literature 1945–Present**
(not offered in 2009–2010)

*Atomic America* is a two-term elective, though students may opt to take just one term. Dealing mainly with literature, but also drawing on film and music, the class covers the period from 1945 to present in the United States, with each term focused on particular decades.

The fall term looks at the 1950s and 1960s, particularly the Cold War, civil rights, and "the sixties" by reading literature and other texts in the context of history. For instance, students read short fiction and listen to the shifts in jazz in order to illuminate the changing political rhythms that produced civil rights in the 1950s. Students finish the fall term by tackling "the sixties," the turbulence on campuses, and the radical shifts in the anti-war and civil rights movements.

The winter term asks what happened to that political activism in the 1970s and 1980s, as it is reflected mainly in the literature from the period. This term begins to sketch out the shifts from the social and political explosions of one atomic America into what has become an atomized America characterized by a tendency toward separation, specialization, and privatization. (Dr. Kane)

**ENGL-540AB/3 Atomic America: Service Learning**

*Atomic America* in the spring term is a service-learning course. The first half of the term looks at an atomized America since the 1980s: niche marketing, gated communities, personal technologies, etc. During the latter half of the term, the class will confront this social atomization directly by engaging in service-learning opportunities. In small groups, participants will read about and work with populations that reflect an atomized America—recently these groups have worked with people with AIDS, the elderly, immigrants, and prisoners. Students then write a final paper that reflects on the literature and their experiences serving and being served by these people. (Dr. Kane)

**ENGL-541AA/1 Yeats and the Irish Tradition**

Since the establishment of Ireland's independence in 1921, the unique contribution of this nation's literature and culture has gained increasing international recognition. W.B. Yeats, the first of four Irish Nobel laureates and one of the dominant poets of the 20th century, played a key role in the revival of Irish culture. The course will focus not only on Yeats' poetry and drama, but on the great artists who preceded and followed him. Poetry, fiction, and drama, as well as art, music, and film, will be considered as part of this course, including some of the following: Poetry: *Selected Poems,* W.B. Yeats; *Opened Ground,* Seamus Heaney; *The Water Horse,* Nuala Ni Dhomhnaill. Fiction: *The Year of the French,* Thomas

Flanagan, *Reading in the Dark*, Seamus Deane, *Castle Rackrent*, Maria Edgeworth. Drama: *Selected Plays*, W.B. Yeats; *The Playboy of the Western World* and *Riders to the Sea*, J.M. Synge; *Waiting for Godot*, Samuel Beckett; *Translations*, Brian Friel. Film: *Michael Collins* (director, Neil Jordan); *The Field* (director, Jim Sheridan); *Cal* (director, Pat O'Connor). (Mr. O'Connor)

**ENGL-542AA/1**
**ENGL-542AA/2** **An Introductory Survey of**
**ENGL-542AA/3** **African American Literature**

This seminar course offers an overview of African American literature through reading and writing assignments, discussions, student led seminars, and visiting lecturers on art, music, and history. Trips to museums and jazz or blues club performances enhance the students' appreciation of cultural contexts. The fall term focuses on the early writings, on the literature of slavery and freedom, and on the literature of Reconstruction. In the winter, students read the literature of the Harlem Renaissance and African American expressions of realism, naturalism, and modernism. In the spring, the Black Arts Movement and African American literatures, including film and drama, since the 1970s are the foci of the course. (Ms. Hawthorne)

**ENGL-543AA/3** **Contemporary Caribbean Literature: Better than Spring Break in Jamaica**
(not offered in 2009–2010)

Bearing a historical legacy of slavery and colonialism, the Caribbean today is viewed by many people as a tourist paradise, a place to relax and have "fun in the sun." Nevertheless, the fact that, in recent years, the Nobel Prize in Literature has been awarded twice to Caribbean authors (St. Lucian Derek Walcott and Trinidadian V.S. Naipaul) is an important indicator of the quality of the cultural production in this archipelago. In this course, we will examine Caribbean literature from various islands, investigating their significance as representatives of a "common" (?) Caribbean experience. Through our responses to different literary texts (novels, plays, poems, essays), as well as to film and music from the region, we will ponder the issue of identity (both individual and collective), trying to articulate what it means to be "Caribbean" nowadays. Writers include Aimé Césaire, Derek Walcott, Jacques Roumain, Jamaica Kincaid, Julia Alvarez, Rosario Ferré, Esmeralda Santiago, Simone Schwarz-Bart, and V.S. Naipaul. Films include *Sugar Cane Alley* and *Strawberry and Chocolate*. The course includes a service-learning component with the Dominican and Haitian immigrant communities in Lawrence, Mass. (Dr. Vidal)

**ENGL-543AB/3** **Haunted by Shadows: Viewing African Independence Through Lens and Literature**

This course will offer a brief survey of literature written about sub Saharan Africa in the latter part of the 20th century. Struggling with a myriad of issues, native African authors, as well as observers like V.S. Naipaul, consider in their works the impact of colonialism, corruption, globalization, poverty, tribalism, and other forces on nations as they emerge from European domination. Class discussions will focus on how these authors craft their fiction as political and social narratives. Films such as *Tsotsi*, *Darwin's Nightmare*, and *Hotel Rwanda* will augment the texts, as will chapters from Martin Meredith's *The Fate of Africa*.

Possible texts: *Graceland*, Albani; *A Bend in the River*, Naipaul; *Master Harold . . . and the Boys*, Fugard; *Everything Good Will Come*, Atta; *The Madonna of Excelsior*, Mda; *July's People*, Gordimer; *Disgrace*, Coetzee; *Under African Skies: Modern African Stories*, Larson. (Mr. Bardo)

**ENGL-544AA/2** **NOLA: "The Past as Prologue"**

This is a project-driven, seminar-formatted, multidisciplinary course that meshes the diversity of students' interests with the diversity of NOLA's past and present and the complexity of its future. Discussion of shared and independent reading, seminar reports, the analyses of documentary videos, and presentations by visiting scholars focus the study of NOLA's cultural "gumbo," its historical and annual ritual progression through conflict to celebration. A culminating service-learning project involving working and learning in NOLA may be included. Comparative analysis will be encouraged in discussions and an option for writing assignments. To form a context for their study of NOLA's culture and history, students will use selections from *Through the Eye of Katrina: The Past As Prologue?* (a special issue of *The Journal of American History*); *American Tragedy: New Orleans Under Water* (a special issue of *Callaloo*); Sublette's *The World that Made New Orleans: From Spanish Silver to Congo Square*; and *Blues for New Orleans: Mardi Gras and America's Creole Soul*, ed. Abraham. After reading texts like Chopin's *The Awakening*, Faulkner's *New Orleans Sketches* and *Mosquitoes*, and Hurston's *Mules and Men*, students will use *Literary New Orleans in the Modern World*, ed. Kennedy, to direct their individual projects focused on New Orleans literature. (Mr. Sykes)

## PERIOD STUDIES COURSES

### ENGL-545AA/1 Literature of the Civil War

Historian Shelby Foote said, "Any understanding of this nation has to be based on an understanding of the Civil War." But how can one possibly understand the Civil War? Since the conflict began, countless Americans have tried to make sense of it—through letters, journals, memoirs, photographs, songs, poems, novels, films, and histories. In this course, we will attempt to reach some understanding of the Civil War and its legacy. Although our approach will necessarily be interdisciplinary, our principal focus will be the various literature of the war.

The writers we study most likely will include, but not be limited to, Frederick Douglass, William Faulkner, Abraham Lincoln, Margaret Mitchell, Toni Morrison, Robert Penn Warren, Walt Whitman, and C. Vann Woodward. (Mr. Domina)

### ENGL-546AA/1 Modernism

In the waning hours of the Belle Époque, under the calamitous shadow of a devastating world war, the advent of the 1900s in Europe and America witnessed a profound change in the established social order. A breach of faith in the ability of traditional literary modes to represent the dissonance of modern life ensued. This course will examine stories of character in crisis: how does the modern hero struggle to find moral order and certainty in a world that no longer makes sense according to conventional structures of meaning? We will read Anglo-American masterpieces of high modernism, including *The Waste Land* by T.S. Eliot, *To the Lighthouse* by Virginia Woolf, and *Absalom, Absalom!* by William Faulkner. (Ms. Tousignant)

### ENGL-547AA/1 Rhetorical Selves in English
### ENGL-547AA/3 Renaissance Poetry

Fall term—*" 'That Obscure Object of Desire': Sixteenth-Century English Poetry"* The poets of the English Renaissance bring to their work a kind of critical self-consciousness rarely seen again until Modernism, a consciousness of poetry as artifice, and of the poet as artificer, and to no subject more so than love, the poetic and rhetorical occasion *par excellence.* In the fall term, we explore the intersection in 16th-century poetry of ideals of poetic and rhetorical mastery, social advancement, and love, focusing in particular on the 1580s and 1590s, the "golden age" of Elizabethan poetry. We will consider the development of English meter and accentual-syllabic verse, the models for English poetry provided by Antiquity and the Continent, by Petrarchism (and its discontents), and the use of genres like the sonnet sequence and epyllion, or "miniature epic," genres which Georgia E. Brown describes as "marginal," exploring metamorphoses, "threshold states and points of coming into being." Among the poets that we will read are Sir Philip Sidney, Christopher Marlowe, and William Shakespeare.

Spring term—*" 'Metaphysical Wit': Seventeenth-Century English Poetry"* The erotic and religious poetry of John Donne forms the nucleus of the spring term, as we explore the works of the "Metaphysical Poets." Among the topics we will consider are Donne and the Metaphysical Poets' formal and metrical innovations, their use of irony and paradox, catachresis and hyperbole, and the so-called "Metaphysical conceit," The complex image (a book, a globe, the legs of a compass) with which the Metaphysical Poets draw startling analogies to the heightened experience of erotic or spiritual love, a process in which, as Dr. Johnson wrote, "the most heterogeneous ideas are yoked by violence together." (Mr. Bird)

# HISTORY AND SOCIAL SCIENCE

The study of history and the social sciences provides certain kinds of knowledge, skills, and understanding fundamental to a liberal education. An understanding of the American past continues to be a prerequisite for a participating citizen in a constitutional republic. Vital though such study is, an understanding of our nation alone is not enough. The examination of other cultures around the globe is crucial for broadening a student's understanding of an interdependent world. The Department of History and Social Science therefore integrates the study of international cultures throughout its program. Detailed information on the department, faculty, courses, and other aspects of history and social science may be found at www.andover.edu/history.

## DIPLOMA REQUIREMENTS

Entering four-year students must complete seven terms of departmental study successfully. *HIST-100* is required for virtually all ninth graders. For these students, a trimester of *HIST-200*, taken in the 10th grade, and three terms of U.S. history (*HIST-300/1* or *300/5* and *310*) complete the department's requirement. Students entering as 10th-graders must complete four terms of departmental study successfully, a term of *HIST-200* taken in 10th grade, and three terms of U.S. history as described above. Students entering as 11th-graders must complete three terms of U.S. history successfully as described above or, if given credit by the department chair for a U.S. history course taken previously, three terms of other courses in the department. Students entering as 12th-graders and postgraduates are strongly encouraged to take courses in history and social science but are not required to do so *unless* (1) the department deems their previous preparation inadequate, in which case they will be required to complete a term of departmental study, or (2) they took U.S. history in ninth or 10th grade, for which the department ordinarily does not grant credit.

For one-year international students, the diploma requirement is the completion of three trimesters of history, starting with *HIST-320*.

Exceptional 10th-graders, if they have completed at least two terms of history and social science with distinction, have made an outstanding score on the school's History Qualifying Test, have received permission from the department chair, and have been approved by the Academic Council, may take *HIST-340.0*, the yearlong course in modern European history.

The Department of History and Social Science grants no credit for summer study, including work completed at Phillips Academy's Summer Session.

## PLACEMENT

The department is dedicated to placing students in the appropriate level of history study. Such placement is ordinarily done by departmental review of a student's previous record. For a number of students (certain Juniors and Lowers during spring term, and many new Uppers, Seniors, postgraduates, and international students during the orientation period in September), proper placement requires taking the History Qualifying Test (HQT). The HQT is one of several aids the department employs in making placements; no student is placed on the basis of the HQT alone.

On the basis of their previous academic record in history and social science and other subjects, some students may be advised to wait to begin the U.S. history sequence—a term (begin in January) or a year (begin the following September).

Whether so advised by the department or not, all students and their advisors should understand that there is no requirement that students begin U.S. history during the upper year. Indeed, many students with strong interests in other areas may find it to their advantage to postpone completion of the history and social science diploma requirement until senior year.

In all cases, final individual placement is determined by the department chair.

### Phillips Academy Archive

The Department of History and Social Science encourages the use of the Academy's extensive archival collection. For students who have completed *HIST-300* or *310* and are interested in pursuing work with the raw materials of history (including oral history), the Academy archivist offers a unique tutorial-research opportunity on some aspect of the history of Phillips Academy or Abbot Academy. Students undertaking archival study for credit should apply for an Independent Project through the dean of studies.

## REQUIRED SEQUENCE IN WORLD HISTORY

Four-year students are ordinarily expected to complete *HIST-100* and *HIST-200* before enrolling in other courses in the department. Three-year students must complete *HIST-200* before enrolling in other courses in the department. Lowers seeking to qualify for admission to *HIST-340* may attempt to do so by taking the HQT described above. Those Lowers seeking to postpone *HIST-200* for academic reasons must consult with their advisors and petition the office of the dean of studies.

**HIST-100/0** **World History 1000–1550: When Strangers Meet**
(a yearlong commitment)

Four class periods per week. For Juniors. *When Strangers Meet* explores and connects key episodes in world history that contributed to the emergence of a global network. The course begins with the rise and reach of Islam, then examines the Mongol empire, and ends with the rise of European nation states and their subsequent competition overseas. By delving into specific stories, from Mansa Musa's pilgrimage to Mecca, to Marco Polo's appointment to the court of Khubilai Khan, to the first interactions between European explorers and Native Americans, students examine the political, social, and cultural forces that shaped the development of society from 1000 to 1550. An equally important objective of the course is to hone the skills of historians and social scientists: the abilities to think objectively; to read and evaluate primary documents and secondary materials; to organize outline notes; to distinguish between more and less important evidence to employ in written and oral argument; to use library research tools; and to utilize a variety of textual, visual, statistical, and physical materials to understand and explain the past.

**HIST-200** **The Early Modern World 1500–1800**
(F-W-S)

Four class periods per week. For Lowers. Focusing on developments in the Atlantic Rim, this course offers an interregional perspective on the period 1500–1800. The course examines the economic competition that drew the nations of Europe into the broader world. Through close scrutiny of the Atlantic Rim and the trade of goods and slaves, students probe the intertwining of personal, political, and economic relations that developed during this time. As in *HIST-100,* a central aim of the course is to enhance student development of the central skills of historical analysis and exposition. Particular emphasis is placed on the skills of critical reading and historical writing.

## REQUIRED SEQUENCE IN UNITED STATES HISTORY

**HIST-300/4**
**HIST-300/5** **The United States (T2)**
(a two-term commitment)

Four class periods. For Uppers and Seniors. This course, along with *HIST-310,* completes the department's diploma requirements. The sequence emphasizes three goals: a survey knowledge of American history through the Great Depression; the acquisition of skills by daily exercises in reading, note-taking, and writing; and in-depth study of organizing themes.

**HIST-310** **The United States**
(F-S)

Four class periods. For Uppers and Seniors. Students must take *HIST-310* in the term immediately following their completion of *HIST-300.* The focus is on the United States during and after World War II.

***Prerequisite:*** *Successful completion of HIST-300/4 or 300/5.*

Students completing this course who wish to take the College Board Advanced Placement examination should check with their teachers, since extensive review is required.

**HIST-320/4** **Topics in United States History for International Students (T2)**
(a two-term commitment)

Four class periods. A course for entering Seniors for whom English is a second language. The intention of this course is to recognize the particular needs and strengths of students. The content is focused around key questions and issues in United States history. These include how a "democracy" emerged in America, the enduring dilemma of race and ethnicity, the rise of the American economy, and America's role in the world. The course emphasizes writing and language skills by gradually increasing the complexity of assignments and the amount of reading.

## SURVEY OF MODERN EUROPEAN HISTORY

### HIST-340/0 Modern European History
(not offered in 2009–2010)

Four class periods. This course is open to exceptional Lowers (determined via HQT results and with permission from the department chair) and occasionally to Uppers. The course has proven to be good preparation for the Advanced Placement examination in European history. Successful completion of this yearlong course, together with a year of U.S. history (*HIST-300* and *310*) and *HIST 100* for four-year students, satisfies the department's diploma requirements.

The fall term consists of a background survey of the 16th, 17th, and 18th centuries, with particular emphasis on the political, economic, and intellectual revolutions that helped to mold the modern world. The focus of the winter term is the period 1800–1914, with continuing attention given to the shaping of modern thought, the emergence of the nation state, and the effects of industrialization. In the spring term, the course covers topics in 20th-century Europe: the two World Wars and their effects, the nature of totalitarianism, and the Cold War and its aftermath. Reading is from primary and secondary sources, as well as historical fiction. Maps and visual materials are used where appropriate.

### HIST-SS480/ SCIE-480 Disease and Medicine in the United States: Pox and Pestilence
(Term TBD)

Four class periods per week. Open to Uppers and Seniors. See also *SCIE-480*. In recent years, historians have begun to understand the impact of disease on the human story and have incorporated it into the more traditional narratives. In common with other parts of the world, the history of the United States has been profoundly influenced by infectious disease. In this course we invite you to come along on a multi-disciplinary journey to explore the impact of disease on the American experience in the 19th and 20th centuries. After exploring the pre-contact situation in the Americas, we will focus on syphilis, smallpox, bacterial sepsis, cholera, yellow fever, malaria, tuberculosis, influenza, polio, HIV/AIDS, and bioterrorism agents such as anthrax. Students will research the role these diseases played in the social, military, and political history of the United States together with the science and medicine that developed in response to them. This is a research seminar and students will use a variety of sources to write a term paper. There is no final examination. A student in this course is elegible for credit in either history or science. A student who wishes to receive history credit should sign up for *HIST-SS480;* a student who wishes to receive science credit should sign up for *SCIE-480*. (Ms. Doheny and Dr. Hagler)

### HIST-SS485/ MUSC-485 Out of Tune: Music and the State in the Twentieth Century
(s)

Four class periods per week. Can governments control culture? What effect can political oppression have on an artist's work? What does it take to be accepted by a totalitarian state as a legitimate composer? Can you determine the real intentions of a composer working under a repressive regime? While some composers enjoyed approval and even served the purposes of the state, the 20th century is rife with examples of composers whose work was compromised, neglected, even forbidden. The rise of the technology of mass media also aided governments in their use of music. Hitler and Stalin, for example, were both masters of propaganda and were acutely aware of the power of music to influence people.

The course includes an exploration of the work of Richard Strauss, Dmitri Shostakovich, and Aaron Copland, amongst others, as well as the attitudes of the governments under which they worked. It ends with an examination of the artistic deprivations imposed by the Cultural Revolution in China. Students also will research a case study of their choice. A student who wishes to receive history credit should sign up for *HIST-SS485*, a student who wishes to receive music credit should sign up for *MUSC-485*. (Ms. Doheny and Mr. Walter)

## ADVANCED COURSES

Advanced courses are open to students who have successfully completed at least one term of *HIST-300*. Each course has four class periods a week, unless noted otherwise. These courses may be taken for a term only, but students may choose to remain in two-term or yearlong elective sequences.

### HIST-SS520 Economics I: Macroeconomics and the Global Consumer
(F-W-S)

Four class periods per week. The course introduces students to the basic principles of macro- and microeconomics and their application and relevance to national and international public policy. Students examine the development of the contemporary global economy and use basic theoretical tools to analyze current issues. Classes consist primarily of discussions, although the course also employs role-playing, debates, guest speakers, films, and student reports on their term projects. Students completing this course are eligible to enroll in *HIST-SS521* and/or *HIST-SS522*.

**Fall term** — Limited to Seniors. Coupled with *HIST-SS521* in the winter, the fall course will prepare students to take both the macroeconomics and microeconomics AP exams.

**Winter term** — Preference to Seniors. Students enrolling in *HIST-SS520* in the winter will be prepared to take the macroeconomics AP exam.

**Spring term** — Preference to Seniors. Students seeking opportunities to develop a basic understanding of the discipline prior to attending college are encouraged to enroll, although those enrolling in the spring will not be prepared for an AP examination.

### HIST-SS521 Economics II: Microeconomics and the Developing World
(W)

*HIST-SS521* continues the introduction to economics begun in *HIST-SS520*. Students utilize the basic principles learned in *HIST-SS520* and study microeconomics, theory of the firm, the organization of markets, and the role of governments in all areas of the global economy. Special attention is given to development economics, resource markets, questions concerning racial and gender wage discrimination, and public sector issues such as health care and the economics of the environment. Students also study a range of economic development models and complete an applied research project using such models in relation to a contemporary developing country. Classes consist primarily of discussions, simulations, problem sets, and guest lectures.

*Prerequisite: Successful completion of HIST-SS520.*

### HIST-SS522 Economics Research Colloquium
(S)

This research colloquium investigates public policy issues in the field of economics. Topics include the debates over sustainable growth, tax reform, supply-side economics, labor organization, national industrial policy, pollution, population growth and welfare policy, and the ethical responsibilities of business. Classes center around discussion of individual students' works in progress; a term paper and presentation on an issue of choice are required. There is no final examination.

*Prerequisite: Successful completion of HIST-SS520.*

### HIST-SS530 International Relations
(F-W-S)

This course will introduce the student to international relations by investigating the major schools of thought in international relations. The class also will examine the historical setting in order to understand emerging developments in various areas of the world. Events in Asia, Africa, the Middle East, Europe, and the Americas will be addressed as the current international situation unfolds. Class discussion is a major component of this course. (Mr. Gurry)

### HIST-SS531 Comparative Government
(F-W-S)

This course introduces students to the world's diverse political structures and practices. A comparative study of six nations—Britain, Russia, China, Nigeria, Mexico, and Iran—serves as a core for the course. By examining the political implications of different types of social and economic development, students become familiar both with general political concepts and with a broad array of specific issues, and they are able to use their knowledge as a template for examining how other countries respond to global challenges. Students may choose to write an in-depth paper in lieu of a final exam. The course prepares students to take the AP examination in Comparative Government and Politics, though this is not its primary goal. (Mr. Williams)

### HIST-SS532/1
### HIST-SS532/2 East Asia

Each of these courses can be taken separately. If taken as a sequence, they offer students a comprehensive introduction to three of the world's most important countries, the region they share, and their relations with the rest of the world. When practical, these classes engage in collaboration with Chinese and Japanese language classes, respectively. There are term-long film series, and students use extensive intranet sites as resources and in daily assignments. (Mr. Drench)

Fall term (*Modern China*)—Four class periods per week. Following a rapid survey of Chinese history, the class concentrates on modern China since the early 19th century. Required reading includes selections from *The Search for Modern China* by Jonathan D. Spence and its accompanying documents anthology. Students write a research or other major paper or a series of short essays. There is no final exam.

Winter term (*Modern Japan and Korea*)—Four class periods per week. This course briefly explores the Tokugawa era before focusing on Japan and Korea since 1868. Students are offered an introduction to Japanese culture and to an intensive examination of modern Japanese and Korean issues. While this course is taught in collaboration with *JAPA-400* and *520*, NO knowledge of the Japanese language is necessary. Students read two required texts, *A Modern History of Japan (2nd edition)*, by Andrew Gordon, and *The Two Koreas*, by Don Oberdorfer, as well as other occasional readings and a series of films. Students write a research or other major paper or a series of short essays, and engage in three role-plays. Language students go on to compete in the Japan Bowl competition. There is no final exam.

### HIST-SS533/1
### HIST-SS533/2 The Middle East

Each of these courses can be taken separately. If taken as a sequence, they offer students a comprehensive introduction to a broad swath of the world in which Islam is the most widely practiced faith and with which the United States is intimately involved. Stretching from Morocco to Kashmir, from the Balkans to Sudan to the former Soviet Central Asian republics, this vast area includes the world's oldest crossroads in the heart of the Middle East and a contemporary cauldron of issues competing for our attention. The class will feature guest speakers, a film series, and opportunities for corresponding via e-mail with students in the region. Andover's intranet and off-campus Internet sites are used extensively as resources and in daily assignments. (Mr. Drench)

Fall term (*The Middle East Heartland*)—Four class periods. The fall term concentrates on the interior Middle East and North Africa. We survey history from the dawn of Islam to the present day, and then examine selected issues in depth. These issues have included the Israeli-Palestinian conflict, the Gulf War, statelessness, political Islam, terrorism, women and minorities, water and oil, the Iraq War, and the post-9/11 world. During the term, students are assigned several books to read. Other readings have included journal articles and primary documents. Students write a research or other major paper *or* a series of short essays, and engage in role-plays *or* contribute weekly reports from online media sites they follow regularly throughout the term. There is no final exam.

Winter term (*The Greater Middle East*)—Four class periods. The winter term concentrates on the area between the Persian Gulf and the borders of Russia and China. There is a historical survey highlighting major themes, followed by an in depth investigation of modern and contemporary issues. These have included political Islam, Afghanistan's instability, Iran's revolutions and nuclear program, the partition of India and the Indian-Pakistani rivalry in its Kashmiri and nuclear dimensions, regional energy related issues, and the emergence of Muslim majority states in Central Asia following the breakup of the Soviet Union. Students are assigned one or two books to read and/or choose another title from a varied booklist. Students write a research or other major paper or a series of short essays, and engage in role plays or contribute weekly reports from online media sites that they follow regularly throughout the term. There is no final exam.

### HIST-SS534 (w) Africa, Ecology, and the Global Economy

Africa ranks among the most resource-rich and least densely populated regions of the world. Why, then, are so many countries racked by poverty, disease, and war? Using resource endowments and global trade as our point of departure, we will examine the modern history of sub-Saharan Africa. In addition to discussion of common readings in fiction and nonfiction, each student will choose a nation, develop its current economic and environmental profile, and trace the roots of that nation's experience back through the 20th century to the colonial period. The course will include mastery of some basic concepts in ecology, economics, and international political economy, and require regular readings assigned and delivered online. The term's work will culminate in a mock roundtable of formal country briefs to the United Nations Environment Programme in Nairobi. Open to Uppers and Seniors. (Dr. Shaw)

### HIST-SS535/3 Introduction to Latin America
(not offered in 2009–2010)

This one-term course will introduce the student to many of the basic issues and themes that contribute to an understanding of Latin America. The class will deal briefly with the region's common history, the pre-colonial and colonial experiences. Rather than attempt a full survey, the course will review in some depth historical and contemporary issues in Brazil and Mexico, by far the largest countries of the region. Regionally, the class will look at a number of common themes: the New Left in Latin America; issues of U.S. foreign policy; common economic problems and prospects; regional integration, etc. Each student will be asked to look at a given Latin American country, invoking this thematic material as appropriate. The goal is to understand this important and neglected region, in its diversity and commonality, as its many links with the United States become ever more pressing. (Mr. Perry)

### HIST-SS571 Gender Studies

(w-s)

How does your moment in history shape your sexuality and your identity as a man or a woman? How does your culture shape those same aspects of your self? How do differences of gender create cross-cultural misunderstanding? Who decides what is feminine or masculine? How have mass media shaped our beliefs about gender? This course will include reading, discussions, films, guest speakers, short papers, and a final research project. There is no prerequisite and there is no final examination. (Dr. Rotundo)

### HIST-SS572 Nuclear Power and Weapons: Proliferation and Response

(w) (not offered in 2009–2010)

This seminar follows the evolution of and reaction to atomic energy and The Bomb, from the discovery of fission in 1938 on Otto Hahn's table in Nazi Germany, to Hiroshima, the Cuban missile crisis of 1962, the START talks, SDI and Chernobyl in the 1980s, and the increased danger of proliferation and nuclear terrorism after the Cold War into the 21st century. Historians, chemists, physicists, political scientists, and journalists are among those who tell the story in lectures, documents, and secondary accounts. Readings include Joseph Cirrincione, *Bomb Scare;* Richard Smoke, *National Security and the Nuclear Dilemma;* and *Bulletin of Atomic Scientists* articles (2009–2010). The course entails class seminars, field trips, films, readings, a research project, a period test, and a final examination.

### HIST-SS574 Expansion and Indian Policy in 19th-Century America: "Kill the Indian, Save the Man"

(w)

In this course, students will explore the dramatic and often tragic events that accompanied the rapid expansion of white America in the 19th century. With the Louisiana Purchase in 1803, Thomas Jefferson hoped to realize his dream of expanding the United States. The journeys of Lewis and Clark and other explorers helped open up the continent and make the dream a reality. The remarkably rapid expansion of white America permanently altered the way of life for native peoples as they faced intrusion into their traditional homelands. Throughout the 19th century the white government developed policies to deal with the "Indian problem," from assimilation to removal, from reservations to allotment. In this course, students will examine these policies and the race theories that underpinned them. How influential, for example, was the measurement of human skulls by Samuel Morton for his *Crania Americana?* What did it mean to "kill the Indian and save the man?" And how, then, could white officials justify the destruction of the buffalo in the name of progress? Students will use the collections at the Peabody Museum, together with traditional written source materials, to uncover white and Indian perspectives as the continent came under the control of the U.S. government. (Mrs. Doheny)

### HIST-SS575 Abolitionism in Black and White

(w-s)

Offered in winter and spring terms, this IP seminar explores the American anti-slavery movement through the lives and work of abolitionists, both black and white. Among the questions we will address are:

- How did black and white abolitionists understand and approach the movement differently, and how did their motivations differ?
- How did slaves themselves resist slavery?
- White abolitionists believed that the slaves should be freed, but how many believed that former slaves should enjoy rights equal to those of whites?
- How was the threat of violence (armed uprising) used in anti-slavery arguments?
- How did the changing nature of slavery (e.g., the growth of the domestic slave trade) influence the anti-slavery movement?

Both secondary and extensive primary sources will be used. After completing the introductory reading, each student will pick a topic to research and write about. Members of the seminar will meet regularly to discuss their research with one another and will also have regular individual meetings with the instructor. The major research paper or project will be due at the end of the term.

Students interested in taking this IP seminar should apply to be an Abbot Independent Scholar (application available in the Dean of Studies' Office). Enrollment is limited to five students. (Mrs. Chase)

## SEMINARS IN HISTORY & SOCIAL SCIENCE

These seminars are designed for Seniors, though Uppers may enroll with permission of the instructor. Pending adequate staffing and sufficient enrollment, the department will offer the following seminars in 2009–2010.

### HIST-SS577A American Popular Culture
(w)

In this course, students will examine the history of popular culture in the United States. The course will ask students to engage with a variety of popular culture forms (material culture, visual and aural culture, popular literature, etc.) and will introduce them to methodologies from different historical fields and perspectives. Students will investigate popular culture as evidence of the attitudes, assumptions, values, and anxieties of a society. Students will be encouraged to explore the contested meanings of culture, community, and membership in the United States as they cultivate an awareness of the ways popular culture has shaped—and been shaped by—race, class, and gender. Students will study both commercial and noncommercial aspects of popular culture, as well as consider how new forms of technology have altered the ways popular culture is produced and consumed. The course will examine the important role that American popular culture plays—and has played—in globalization. By looking at the products of popular culture historically, students will sharpen their abilities to read critically the popular culture of their own time. There is no final exam. (Ms. Ainsworth)

### HIST-SS577C The Founders and Their World
(r)

Those who founded the American republic confronted challenges that seem strikingly familiar: nation-building; terrorism; a ballooning national debt; use and misuse of the American military force; losing the respect of Europe; government suspension of civil liberties; and nasty presidential campaigns and disputed elections. This seminar invites a deeper understanding of the group of Americans "present at the creation." Although they joined in making a revolution, they ultimately disagreed violently on the meaning of that revolution and its results. Making extensive use of primary documents and of recent appraisals of Washington, Jefferson, Adams, Franklin, Hamilton, Madison, and others, students will develop their own understanding of these individuals and how they met the challenges of their time. Investigating those who "invented" the nation will raise questions such as the following: Why are there so many founding fathers and, apparently, so few founding mothers? Have historians overlooked figures that should be considered part of this group? Why did few of these "apostles of freedom" oppose slavery? Why did former colleagues and friends turn into bitter enemies? Why did so many of the founders die profoundly disillusioned with their new America? Students are expected to participate actively in seminar discussion and to write a research essay. There is no final examination. (Mr. Henningsen)

### HIST-SS577D The U.S. from Roosevelt to Roosevelt: America in the First Four Decades of the 20th Century
(s)

Four class periods per week. This course focuses on U.S. history starting with the Progressive Era, the 1920s, and the New Deal. As we examine the major reform movements of the Progressive Era, we will see how they were transformed by war and the nation's postwar reaction. We will look at the continuities between the Red Scare of 1919–1920 and the social conflict of the "Roaring Twenties." As we study Franklin Roosevelt's administration in depth and its response to the Great Depression, we also will look at the WPA and other government attempts to reshape American culture. We also will study the response of the press, politicians, and others to the disturbing news of Hitler's repression of the Jews, as well as Eleanor Roosevelt's efforts to help refugees escape Europe. We will explore selected topics in politics, social history, and the culture of the first four decades of the 20th century. (Ms. Dalton)

### HIST-SS578/ ENGL-530AB/3 Brazilian Cultural Studies
(s)

Four class periods. See also *ENGL-530AB*. One of the largest countries in the world and with a diverse population, geography, and economic base, Brazil is poised to become one of the "giants" of 21st-century global development. This course will look into important moments in the political, economic, literary, and artistic histories of the country in the 19th and 20th centuries, in an effort to understand how Brazil came to be what it is today and what it could become in the future. We will pay specific attention to the nation's formative years after independence from Portugal in 1822, the coffee boom of the early 20th century, the Vargas and Kubitschek regimes, the military dictatorship of the 1960s and '70s, and the new democratic period of recent years. These historical eras will be studied through the lens of the literature, film, art, and music being produced at the time. Of special interest will be the work of Machado de Assis, Gilberto Freyre, Clarice Lispector, Jorge Amado, and participants in the 1922 Week of Modern Art movement, as well as the protest songs and films depicting life under the military regime. A student in this course is elegible for credit in *either* English or history. A student who wishes to receive English credit should sign up for *ENGL-530AB*, a student who wishes to receive history credit should sign up for *HIST-SS578*. (Mr. Perry and Dr. Vidal)

### HIST-SS579 Europe 1914–1945: War and Peace

(F)

Four class periods per week. Why did Europe become the battleground for two world wars fought within 25 years of each other? This seminar will examine the political, social, and economic conditions in Europe that set the stage for the bloodletting of the first half of the 20th century. The First World War caused the collapse of empires, the death of millions, and a fissure dividing an idealized old Europe and a disconcertingly modern new one. In the 1920s and 1930s the redrawn map of Europe, socialism, fascism, and Nazism all set the stage for the next great conflagration, while the art and literature of those years expressed key cultural shifts. The Second World War brought horrors that resonate to this day: Auschwitz, the siege of Leningrad, Stalin's purges, the firebombing of Dresden, and the atomic bomb, to name just a few. When the war finally ended it would take a remarkable shift in thinking to reconstruct a war-torn continent. Readings will include historical narrative, literature, and memoirs. Independent reading, research, and writing will be the basis for assessment. There is no final examination. (Ms. Mulligan)

## ADVANCED INDEPENDENT RESEARCH IN HISTORY AND SOCIAL SCIENCE

The Department of History and Social Science encourages highly qualified and motivated Seniors to research and write on topics of their own choosing, working on a tutorial basis with individual instructors. Such tutorials, which will require permission of both the supervising instructor and the department chair, may be undertaken as department-sponsored independent projects for one term, two terms, or the entire year.

# MATHEMATICS

The mathematics curriculum is built around a core sequence of eight trimester courses: three of elementary algebra, two of geometry, one of intermediate algebra, and two of precalculus topics. The completion of these eight trimesters will satisfy diploma requirements, but two additional trimesters are required before a student may enter calculus. Placement of new students in the appropriate first course is made by the department, which considers the record in previous schools, the results of a self-administered placement test in elementary algebra that is sent to newly admitted students in the spring, and the course program chosen by the entering student.

Typically students entering with no prior study of algebra start with *MATH-100*, those with a partial year of algebra enter *MATH-150*. If the results of placement testing indicate a need for algebra review, then students who have not taken geometry start with *MATH-190* and continue to *MATH-210* in the winter.

New students who have taken one year of elementary algebra and one year of geometry will satisfy diploma requirements by taking *MATH-320*, *330*, and *340*. On the basis of our placement test, *MATH-300/4* may be required for some students before *MATH-330* and *340*.

The department recognizes that it is appropriate for some students to accelerate their study of mathematics and consequently offers bypass exams in *MATH-320*, *350*, and *580*. These exams are usually, although not always, taken after summer study. A student can prepare for a bypass exam by taking a summer school course, by being tutored, or through self-study. Note that no credit for any summer school course is automatically granted. All students must demonstrate proficiency on a departmental exam. Permission of the department must be obtained before attempting to bypass any other course.

Students who plan to take a College Board SAT II Subject Test in mathematics should schedule the exam at the test date as close to the end of the appropriate math course as possible. Students who plan to take the SAT II Math Level IIC should do so after finishing *MATH-360*; those who plan to take the Level IC exam should do so after finishing *MATH-340*.

The majority of students take courses beyond the required level. *MATH-350* and *MATH-360* complete the precalculus sequence. The department offers many electives beyond precalculus, some of which lead up to and beyond Advanced Placement examinations of the College Board in calculus, statistics, and computer science.

Every student enrolled in a mathematics course must have a TI-84 graphing calculator. No other models will be used or supported by the department. No calculator that has CAS (Computer Algebra System) capabilities, including, but not limited to, the TI-89, TI-92, and TI-Voyager, may be used for departmental exams.

## COURSES LEADING TO SATISFACTION OF THE DIPLOMA REQUIREMENT

### MATH-100/0 Elementary Algebra
(a yearlong commitment)

Five class periods. A yearlong course for students who have had little or no algebra. Stress is placed on an understanding of the elementary structure and language of the real number system, on the manipulative skills of simplifying expressions and solving first- and second-degree equations, and on the study and graphing of polynomial functions. Work is done with word problems, inequalities, irrational numbers, and right triangle trigonometry.

*Prerequisite: None*

### MATH-150/4 Elementary Algebra (T2)
(a two-term commitment)

Five class periods. A two-term course for students who have had some algebra. Stress is placed on the manipulative skills of simplifying expressions and solving first- and second-degree equations, and on the study and graphing of polynomial functions. Work is done with word problems, inequalities, irrational numbers, and right triangle trigonometry.

*Prerequisite: A half to a full year of algebra.*

### MATH-190 Algebra Review
(F)

Five class periods. A course for students who enter with a full year of algebra and who would benefit from a brief review of algebra. Stress is placed on the manipulative skills of simplifying expressions and solving first- and second-degree equations, and on the study and graphing of polynomial functions. Work is done with word problems, inequalities, irrational numbers, and right triangle trigonometry.

*Prerequisite: A full year of algebra.*

**MATH-210 Geometry**
(F-W-S)

Five class periods. A course for students who have had a strong ninth-grade algebra course but little or no geometry. This course is a thorough and systematic presentation of standard synthetic Euclidean geometry. Emphasis is placed on the need for precision and clarity in the writing of formal proofs.

*Prerequisites: A complete course in elementary algebra and good algebraic skills.*

**MATH-220 Geometry**
(F-W-S)

Five class periods. This course continues the work of *MATH-210,* with increased emphasis on the algebraic and numerical aspects of geometry.

*Prerequisite: MATH-210.*

**MATH-280/0 Geometry and Precalculus**
(a yearlong commitment)

Five class periods. A yearlong course for extremely able entering students who have completed with distinction an intermediate algebra course but have not completed a yearlong geometry course. The course covers Euclidean geometry (both synthetic and coordinate) and elementary functions. This course completes the diploma requirement and prepares students to enroll in *MATH-350* or *MATH-380/4.*

*Prerequisite: Credit for one year of elementary algebra and one year of intermediate algebra.*

**MATH-300/4 Algebra Consolidation (T2)**
(a two-term commitment)

Five class periods. A two-term course primarily for new students who have completed a yearlong geometry course and would benefit from algebra review prior to entering the precalculus sequence. The course begins with a comprehensive review of elementary algebra and concludes with topics in intermediate algebra (as listed in the course description of *MATH-320*). Students with a (T2) grade of 4 or higher in this course enter *MATH-330* in the spring. Students with a (T2) grade of 3 or below in *MATH-300/4* enter *MATH-320* in the spring.

**MATH-320**
**MATH-330**
**MATH-340 Precalculus**

Five class periods. These three courses are the first three terms of a five-term precalculus sequence that covers material on a wide variety of functions: polynomial, radical, exponential, logarithmic, trigonometric, parametric, polar, and vectors. Returning students will be placed by their math teachers and successful completion of the previous course in the sequence. New students will be placed at the appropriate term in this sequence based upon their math placement exam scores. Completion of *MATH-340* satisfies the diploma requirement.

**MATH-350**
**MATH-360 Precalculus**

Five class periods. These two courses are the last two terms of a five-term precalculus sequence that covers material on a wide variety of functions: polynomial, radical, exponential, logarithmic, trigonometric, parametric, polar, and vectors. Returning students will be placed by their math teachers and successful completion of the previous course in the sequence. New students will be placed at the appropriate term in this sequence based upon their math placement exam scores.

**MATH-400 Elementary Functions II**
(F)

Five class periods. A course primarily for entering Seniors who need to satisfy the diploma requirements in mathematics. The course focuses on functions and their applications, including polynomial, exponential, logarithmic, circular, and trigonometric functions. Strong emphasis is placed on graphing and the use of graphs as an aid in problem solving.

*Prerequisite: Credit for three years of high school mathematics or permission of the department.*

## ELECTIVE COURSES

Only courses with sufficient enrollment will be given.

**MATH-380/4 Accelerated Precalculus (T2)**
(a two-term commitment)

This two-term course begins with a review of polynomial and rational functions and proceeds to cover logarithmic, exponential, and trigonometric functions, inverse functions, parametric equations, polar coordinates, vectors, complex numbers, and sequences and series. Upon successful completion of *MATH-380/4,* students will be ready to study *MATH-580.*

*Prerequisite: Successful completion of MATH-280/0 with a grade of 4 or higher or placement by the department.*

**MATH-410 Probability**
(W)

Four class periods. Includes sample spaces, counting problems, sampling, conditional probability, random variables, expected value, variance, standard deviation, binomial and normal distributions. The computer is used on applications that are too time-consuming to perform by hand and to simulate experiments for which there are no models.

*Prerequisite: MATH-350 or its equivalent.*

**MATH-470** **Introduction to Discrete Mathematics and Programming**
(W)

Five class periods. This course blends a study of programming (using the Python programming language) with mathematics relevant to computer science. Students learn how to design simple algorithms and write and test short programs in Python. The course covers Python syntax and style, as well as data types, conditional statements, iterations (loops), and recursion. Selected mathematical topics include sets, number systems, Boolean algebra, counting, and probability. A grade of 4 or higher in this course qualifies a student for *COMP-500 (AP Computer Science I)*.

*Prerequisite: MATH-210 or higher, or permission of the department.*

**MATH-480** **Analytic Geometry**
(W)

Four class periods. This course is an extension of earlier work on lines and curves in the plane. It includes extended locus problems and further study of the conic sections: parabolas, ellipses, and hyperbolas, and their simple rotations. The course includes an introduction to the algebraic description of three-space: vectors, curves, planes, simple surfaces, and their intersections.

*Prerequisite: MATH-360 or its equivalent.*

**MATH-500/5** **Advanced Mathematics (T2)**
(a two-term commitment)

Four class periods. Primarily for Seniors, but open to other students who want to continue the study of functions and get an introduction to calculus. The calculus topics will include limits, problems of optimization, rates of change, areas under curves, and lengths of curves.

*Prerequisite: MATH-360, MATH-400, or an equivalent course in trigonometry and elementary functions.*

**MATH-510** **Calculus**
(F)

Five class periods. Primarily for Seniors. Topics covered include a review of functions and graphing, limits, continuity, determination of derivatives and integrals from graphs of functions (not from their formal definitions).

*Prerequisite: MATH-360 or its equivalent, or MATH-500.*

**MATH-520/5** **Calculus (T2)**
(a two-term commitment)

Five class periods. This is a continuation of *MATH-510*. Topics covered include the definite integral, the Fundamental Theorem of Calculus, further differentiation of functions, techniques and applications of integration. The most successful students will be in a position to do the AB Advanced Placement examination in calculus.

*Prerequisite: A grade of 3 or higher in MATH-510 or permission of the department.*

**MATH-530** **AP Statistics I**
(F)

Five class periods. The first term of a yearlong sequence that prepares for the Advanced Placement examination in Statistics. This term primarily covers the exploratory analysis of data, making use of graphical and numerical techniques to study patterns, and developing plans for data collection of valid information.

*Prerequisite: MATH-360 or permission of the department.*

**MATH-530/5** **AP Statistics II (T2)**
(a two-term commitment)

Five class periods. A continuation of *MATH-530*, finishing the syllabus for the Advanced Placement examination in May. Topics include probability as the tool for producing models, random variables, independence, normal distribution, simulation, sampling, statistical inference, confidence intervals, and tests of significance.

*Prerequisite: A grade of 3 or higher in MATH-530.*

**MATH-560** **AB Calculus I**
(S)

Five class periods. This is the beginning of the four-term calculus sequence that, together with *MATH-570*, covers the syllabus of the AB Advanced Placement examination. This term focuses primarily on differential calculus: limits, continuity, derivatives, and applications of derivatives. Some integral calculus may be covered if time permits. Graphical, numerical, and analytic methods will be used throughout the course.

*Prerequisite: MATH-360 or its equivalent, with no grade lower than a 3 in MATH-340, 350, and 360.*

**MATH-570** **AB Calculus II**
(F)

Five class periods. This course continues the work of *MATH-560* in preparation for the AB Advanced Placement examination. Topics include integration and applications of integral calculus.

*Prerequisite: MATH-560 completed with at least a 3 or MATH-580.*

**MATH-570/5 AB Calculus II (T2)**
(a two-term commitment)

Five class periods. A continuation of *MATH-570*, finishing the syllabus for the AB Advanced Placement examination.

*Prerequisite: MATH-570 completed with at least a 3 or MATH-590.*

**MATH-575/0 Accelerated AB Calculus**
(a yearlong commitment)

Five class periods. A yearlong course in calculus that begins only in the fall. Satisfactory completion of this course prepares students for the College Board AB Advanced Placement examination. This course does not prepare students for *MATH-650.* **This course may require more than the standard four to five hours of homework per week.**

*Prerequisite: MATH-360 or its equivalent, with no grade lower than a 4 in MATH-340, 350, and 360. Those students who do not meet this requirement should take either MATH-510 or 560.*

**MATH-580 BC Calculus I**
(S)

Five class periods. This is the beginning of a four-term calculus sequence recommended for students who are well prepared in precalculus. With *MATH-590* it covers the syllabus of the BC Calculus Advanced Placement examination. Topics covered include primarily differential calculus: limits, continuity, derivatives, the Chain Rule, related rates, and the Mean Value Theorem. Some integral calculus is also covered. Graphical, numerical, and analytic methods are used throughout the course.

*Prerequisite: MATH-360 or its equivalent, with no grade lower than a 4 in MATH-340, 350, and 360. Those students who do not meet this requirement should either take MATH-510 or 560.*

**MATH-590 BC Calculus II**
(F)

Five class periods. This course continues the work of *MATH-580* in preparation for the BC Advanced Placement examination. Topics include integration and applications of integral calculus.

*Prerequisite: MATH-580 completed with a grade of at least a 4 or departmental permission.*

**MATH-590/5 BC Calculus II (T2)**
(a two-term commitment)

Five class periods. A continuation of *MATH-590,* finishing the syllabus for the BC Advanced Placement examination.

*Prerequisite: MATH-590 completed with a grade of 3 or better.*

**MATH-595/0 Accelerated BC Calculus**
(a yearlong commitment)

Five class periods. A yearlong course in calculus that begins only in the fall. Enrollment is limited to the most able mathematics students. Satisfactory completion of this course prepares students for the College Board BC Advanced Placement examination. **This course may require more than the standard four to five hours per week of homework.** In order to qualify for this course, returning students must perform satisfactorily on a special precalculus qualifying examination given the previous spring term.

*Prerequisite: MATH-360 or its equivalent, with no grade lower than a 5 in MATH-340, 350, and 360, plus departmental permission and demonstrated excellence on entrance tests.*

**MATH-630/1**
**MATH-630/2**
**MATH-630/3 Honors Mathematics Seminar**

Four class periods. Each term's seminar will be devoted to one topic, which will be developed in depth. The term's topic will be announced the previous term and might be Topics in the History of Mathematics; Numerical Methods and Approximations; Non-Linear Dynamical Systems—Instability, Chaos, and Fractals; Complex Analysis; Abstract Algebra—Groups, Rings, and Fields; Mathematical Models in the World Around Us; Topics in Discrete Mathematics; or Number Theory. Participants need to be prepared to work on one topic in great detail and, in some seminars, to work as part of a team on the solution of problems.

*Prerequisite: Three terms of calculus or departmental permission.*

**MATH-650 Linear Algebra**
(F)

Four class periods. For students of demonstrated ability and interest. Topics include vectors, lines, and planes in space, and an introduction to linear algebra, including solving systems of linear equations using row reduction, Gaussian elimination, LU decomposition, matrices, vector spaces, and applications. There will be an emphasis on proofs throughout.

*Prerequisite: MATH-590/5 or MATH-595/0, and departmental permission.*

**MATH-651/5 Linear Algebra (T2)**
(a two-term commitment)

Four class periods. A continuation of *MATH-650* with more focus on vector spaces and linear independence. Other topics include eigenvalues, including complex eigenvalues, eigenvectors, discrete dynamical systems, the Gram-Schmidt process for finding orthogonal bases, least squares models, linear transformations, symmetric matrices, and change of basis. There will be an emphasis on proofs throughout. Applications will illuminate the theory and will be chosen with the interests of the students in the course.

*Prerequisite: MATH-650*

**MATH-661/5 Calculus of Vector Functions (T2)**
(a two-term commitment)

Four class periods. This course covers functions of many variables, partial differentiation, gradients, vectors, vector valued function, multiple integration and its applications, line integrals, Green's Theorem, and Stoke's Theorem.

*Prerequisite: MATH-650*

## COMPUTER COURSES

The mathematics department teaches introductory and advanced computer science courses and supports some more advanced independent study.

**COMP-310 Computer Applications and Web Page Design**
(F-W-S)

Five class periods. This one-term course exposes students to using a personal computer with business productivity applications such as Microsoft Excel and PowerPoint, as well as to the design of simple Web pages. The first half of the course covers the design of spreadsheets (data entry, formulas and functions, graphing, databases) and the creation of presentations (templates, inclusion of graphics and data, animation). After an overview of the hardware and software architecture of a PC and the Web, which starts the second half of the class, students learn the HTML language, which allows them to design their own Web pages. This course does not qualify a student for *COMP-500*.

*Prerequisite: None.*

**COMP-350 Introduction to Programming and Computer Science**
(F-W-S)

Five class periods. This one-term course introduces students to the fundamentals of computer programming using Java, Python, or Ruby. The course covers syntax and style of the chosen programming language, as well as data types, conditional statements, iterations (loops), and recursion. Introduction to object-oriented programming is an integral part of this course. Students learn how to write and test short programs, design simple algorithms, and use software development tools. A grade of 4 or higher in this course qualifies a student for *COMP-500 (AP Computer Science I)*.

*Prerequisite: MATH-210 or higher, or permission of the department*

**COMP-500 Advanced Placement Computer Science I**
(F)

Five class periods. The first term of a yearlong course in algorithms, object-oriented programming, and data structures, guided by the course description of the College Board's AB-level Advanced Placement exam in computer science. The course covers Java language syntax and style, classes and interfaces, lists and iterators. This course may require more than the standard four to five hours per week of homework.

*Prerequisite: A grade of at least 4 in COMP-350 or permission of the department.*

**COMP-500/5 Computer Science (T2)**
(a two-term commitment)

Five class periods. This course is the continuation of *COMP-500* in Java. The emphasis is on data structures and the design of larger programs. This course completes the preparation for the AB-level Advanced Placement exam in computer science. The students will study abstract data types (stacks, queues, binary trees, priority queues, etc.), recursion, and algorithms (searching, sorting, hashing, etc.). The course may require more than the standard four or five hours per week of homework.

*Prerequisite: COMP-500.*

**COMP-630 Advanced Topics in Computer Science**
(F-W-S)

Four class periods. This class offers students with experience and advanced knowledge of computer science the opportunity to explore specific topics beyond the College Board's AP curriculum. Topics will vary from year to year and may include Graphical User Interface design, introduction to computer graphics, or introduction to database design. This course may require more than the standard four or five hours per week of homework.

*Prerequisite: A grade of at least 5 in COMP-500 or permission of the department.*

# MUSIC

## DIPLOMA REQUIREMENTS IN MUSIC FOR STUDENTS MATRICULATING IN 2008 AND BEYOND

To fulfill the diploma requirement in the performing and visual arts, entering Juniors must earn no fewer than a total of four credits in art, music, and theatre and dance with at least one credit each in art and music. Entering Lowers must earn no fewer than three credits in art, music, and theatre and dance, with at least one credit each in art and music. Students should have completed one credit in music and one credit in art by the end of the lower year. All entering students must take a music placement test to determine at what level they should enter into the music curriculum.

Entering Juniors and Lowers without much previous experience in music will enter the curriculum by taking *MUSC-225.* Students who read music and who have played an instrument for several years, but who have not had much formal classroom study, generally enter the curriculum by taking *MUSC-235.* Students who read music, who are experienced on an instrument, and who demonstrate proficiency in music theory will be strongly advised to enter the curriculum by taking *MUSC-400.* (Note: Entering Juniors and Lowers planning to take the yearlong AP Music Theory sequence during their upper or senior year who have placed into *MUSC-400* may petition for permission to waive the requirement to complete at least one credit in music by the end of the lower year). Successful completion of *MUSC-225* or *MUSC-235* qualifies students for any 300-level Intermediate Elective (please note prerequisite for *MUSC-320*) and *MUSC-485.* Successful completion of *MUSC-400* qualifies students for any 300-level and most 400-level electives.

Entering Uppers must take a term in either music or art. Entering Seniors should take one term of music, art, or theatre.

Students may take any 900-level performance-based course at any time and, if they desire, repeatedly. Please note, however, that ensembles for credit *(MUSC-900, 906)* cannot count toward the diploma requirement in the arts unless taken after *MUSC-225* or *MUSC-200.* Private Instrument and Voice Lessons for credit *(MUSC-910)* cannot count toward fulfilling the diploma requirement in the arts. *MUSC-225,* or exemption on the basis of performance on the music placement test, is a prerequisite for all electives.

## DIPLOMA REQUIREMENTS IN MUSIC FOR STUDENTS MATRICULATED PRIOR TO 2008

Upon matriculation at Andover, all entering students took a required music placement test to determine their level of entry into the curriculum. All four-year students who took *MUSC-210* or *MUSC-220* during their junior year completed their music diploma requirement. Many of the students who did not take *MUSC-210* or *MUSC-220* will take *MUSC-225* in their lower year or *MUSC-200* in their upper or senior year, followed by either an ensemble for credit *(MUSC-900–906),* any 300-level Intermediate Elective, or *MUSC-485.* Students who bypassed *MUSC-200* as a result of their performance on the music placement test will satisfy their diploma requirements by taking two electives at the 300 level or beyond. The most advanced students will be strongly encouraged to take *MUSC-400,* the first term of the AP Theory Sequence.

## APPLIED MUSIC

Courses in this section may be taken any time.

### MUSC-900 Chorus

(F-W-S)

Two class periods. Open to all qualified students. The chorus is the Academy's major singing group composed of mixed voices, and it performs a variety of choral works, both sacred and secular. Those wishing to take the course on a non-credit basis need no previous choral participation, just a desire to work hard and attend all the rehearsals. Students taking the course for credit must be taking either voice lessons or a weekly seminar in music theory. If they have not sung in the chorus before, they may take the course for credit only with the permission of the instructor. This course, if failed, cannot be made up by examination. (Mr. Walter)

### MUSC-901H Fidelio Society

(F-W-S)

Two class periods. Open to all classes. This small group of mixed voices is selected from the chorus *(MUSC-900).* It performs on numerous occasions throughout the year both on chorus programs and on its own. Its repertoire includes music of all types, early and modern, sacred and secular. Membership is by audition and is conditional upon continued good standing in the chorus. A student may take *MUSC-901/H* and *MUSC-900* simultaneously, but only one will be for credit. This course, if failed, cannot be made up by examination. (Mr. Walter)

### MUSC-902 Band

(F-W-S)

Two class periods. Open to all qualified students. Tryouts are held any time before the beginning of a term to test the student's ability and to arrange for seating. There are some school-owned instruments available for student use. All types of music for wind ensemble are rehearsed, including marches, as well as classical, popular, and show music. Some sight reading is done, and at least one public concert per term is given. Students taking this course for credit must be taking either instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Mr. Monaco)

### MUSC-903H Jazz Band

(F-W-S)

One class period. Open to all qualified students. Auditions are held at the beginning of the term, as usually only one player per part is accepted. This ensemble is in a typical big band format and performs the repertoire of the groups of Count Basie, Duke Ellington, Thad Jones, and Woody Herman, as well as contemporary Latin jazz and jazz/rock fusion compositions. Membership is conditional on continued good standing in the band. Students taking this course for credit must either be taking instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Mr. Cirelli)

### MUSC-904 Corelli Chamber Ensemble

(F-W-S)

Two class periods. Open to all classes, but membership consists primarily of Juniors and Lowers. Students taking *Corelli Chamber Ensemble* for credit attend Symphony Orchestra and Corelli Chamber Orchestra rehearsals each week. The Corelli Chamber Ensemble performs string orchestral literature and performs once each term. Students electing to take *Corelli Chamber Ensemble* for credit must either be taking instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Ms. Aureden and Ms. Barnes)

### MUSC-905 Amadeus Chamber Ensemble

(F-W-S)

Two class periods. Open to all classes. Students taking *Amadeus Chamber Ensemble* for credit attend Symphony Orchestra and Amadeus Chamber Orchestra rehearsals each week. The Amadeus Chamber Ensemble performs string orchestral literature and performs once each term. Students electing to take *Amadeus Chamber Ensemble* for credit must either be taking instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Ms. Landolt)

### MUSC-906H Chamber Orchestra

(F-W-S)

Two class periods. Open to all classes. Most of the music played is for string orchestra; the best winds in the school are invited to join for larger works. While Chamber Orchestra may be elected as a credit-bearing course, it is also an activity in which all are invited to participate. Students taking this course for credit must either be taking instrumental lessons or a weekly seminar in music theory. This course, if failed, cannot be made up by examination. (Mr. Orent)

### MUSC-909 Private Instrument and Voice Lessons

(F-W-S)
(non credit)

One class period. Weekly non-credit lessons are available on all band and orchestral instruments and, in addition, on the piano (classical and jazz), organ, harpsichord, harp, guitar (classical, folk, rock, and jazz), bagpipes, and voice.

There is an additional fee for private lessons; information regarding this fee is available through the Department of Music. Keyboard players are assessed a charge of $30 per term for their use of practice pianos and organs. The Academy owns many other instruments that may be rented for $30 per term. Financial assistance for lessons and/or instrument rental is available for students who are on scholarship.

### MUSC-910 Private Instrument and Voice Lessons

(F-W-S)

Two class periods per week, plus required attendance at three on-campus concerts per term. Open to Lowers, Uppers, and Seniors. Juniors may enroll in the course only with the permission of the department chair. One class meeting each week is a 30-, 45-, or 60-minute instrumental or voice lesson. The other weekly class meeting is a theory seminar that reinforces notational and aural skills. Lessons are available on all band and orchestral instruments and, in addition, on the piano (classical and jazz), organ, harpsichord, harp, guitar (classical, folk, rock, and jazz), bagpipes, and voice.

*MUSC-910* as a credit course—instrumental lessons may be taken for credit or non-credit—is designed for students of all levels of ability who wish to study an instrument seriously. Instrumental study should not be entered into lightly: This work requires great commitment, self-motivation, independence, and discipline. In order that maximal progress is accomplished in minimal time, *MUSC-910* credit students are expected to practice one hour every day. They must also prepare for a performance of their work at the end of the term. *MUSC-910* does not count toward fulfilling a credit of the arts requirement.

There is an additional fee for private lessons; information regarding these fees is available through the Department of Music. Keyboard players are assessed a charge of $30 per term for their use of practice pianos and organs. The Academy owns many other instruments that may be rented for $30 per term. Financial assistance for

lessons and/or instrument rental is available for students who are on scholarship. A *MUSC-910* credit student who is classified by the Department of Music as a beginner MUST take *MUSC-910* for two consecutive trimesters. *MUSC-910,* if failed, cannot be made up by examination.

## DIPLOMA REQUIREMENT COURSES

The following three courses contribute toward satisfying the diploma requirement in music. Performance on the music placement test determines with which course a student should enter the music curriculum.

### MUSC-200 The Nature of Music
(F-W-S)

Five class periods. Open to Uppers and Seniors only. This course offers a basic introduction to music literature, theory, performance, and composition. Music from many cultures and historical periods is examined in an attempt to increase student awareness of the patterns of syntax and vocabulary that comprise all musical language. Students compose several original compositions, and they also receive instruction on musical instruments. No previous experience in music is required.

### MUSC-225 The Nature of Music A
(F-W-S)

Five class periods. Open to Juniors and Lowers only. This course offers a basic introduction to music literature, theory, performance, and composition. Music from many cultures and historical periods is examined in an attempt to increase student awareness of the patterns of syntax and vocabulary that comprise all musical language. Students compose several original compositions, and they also receive instruction on musical instruments. No previous experience in music is required.

### MUSC-235 The Nature of Music B
(F-W-S)

Five class periods. Open to Juniors and Lowers only. This course is designed for students who have had some experience reading music and playing an instrument. As a more advanced version of *MUSC-225,* it will include more extensive experiences in composition. Study of some core works of music literature from a variety of cultures will help develop listening skills, and there will be opportunities for live music-making in class.

## INTERMEDIATE ELECTIVES

Each of the following upper-level courses requires a course taken previously at the 200 level or placement determined by performance on the music placement test.

### MUSC-310 Jazz History
(W-S)

Four class periods. This course begins by examining jazz's mixture of African and European traditions and the subsequent pre-jazz styles of spiritual, blues, and ragtime. It then proceeds with a study of 20th-century jazz styles, beginning with New Orleans and culminating with the multifaceted creations of today's artists. Along the way the course pays tribute to the work of some of jazz's most influential innovators, including Louis Armstrong, Duke Ellington, Count Basie, Billie Holiday, Charlie Parker, and Miles Davis. Original recordings, photographs, and videos are used extensively throughout the term. (Mr. Cirelli)

### MUSC-320 Improvisation
(S) (formerly *MUSC-420*)

Four class periods (two singles, one double). The art of improvisation has appeared in the musical styles of many different cultures, though it is best known for its central role in jazz performance. Students will begin by employing and refining their aural skills while improvising in the styles of early blues and jazz musicians. We will then explore more advanced harmonic concepts and begin improvising in increasingly complex styles, including those of contemporary popular music and modern jazz. Assessments will include quizzes, tests, transcriptions, and performance. (Mr. Cirelli)

*Prerequisite: Open to intermediate and advanced instrumentalists and vocalists from all musical backgrounds who are familiar with music notation.*

### MUSC-330/1
### MUSC-330/2 Topics in Western Music History
(formerly *MUSC-250*)

Five class periods.

Fall term—A one-term survey of Western music history focusing on 18th-century Classicism and 19th-century Romanticism. Music is viewed as a mirror of its time. Selected readings and repertoire from these musical time periods are studied through melody, harmony, rhythm, form, and style, as well as literature, religion, mythology, politics, and biographies.

Winter term—A one-term survey of Western music history focusing on music from the Medieval, Renaissance, Baroque, and Contemporary time periods. Included is the study of American music, including jazz and rock genres. Repertoire from these musical time periods is studied through melody, harmony, rhythm, form, and style, as well as literature, religion, mythology, politics, and biographies. (Mr. Lorenço)

**MUSC-330A/3 Survey of Music History**

Five class periods. A one term survey of Western music history. The course progresses chronologically from classical antiquity to the music of today, exploring along the way the religious, social, historical, and human issues surrounding music and its composition. Students who took *MUSC-330.1* and/or *MUSC-330.2* are not eligible for this course. (Mr. Lorenço)

**MUSC-340 West African Drumming Ensemble**
(w–s)

Honors/Pass/Fail. Four class periods. This course introduces the role of music in indigenous Africa with an emphasis on Yoruba Orisha Music and its linguistic dimension. It teaches both improvisational and ensemble skills, and cites Santeria, Candomble, Lucumi, Vodum, Shango, and Bembe as examples of Yoruba-derived cultural and musical practices in the Americas. The school owns 20 African drums; as many as 20 students can be enrolled in the course. If failed, this course cannot be made up by examination. In addition, this course cannot be taken as part of a four-course program. A $30 fee is charged for the use of the school's African drums. (Mr. Alade)

**MUSC-360 Electronic Music**
(f–w–s)

Four class periods. This composition course is designed to enable students with modest notational skills to use electronic equipment in order to compose music. Equipment used includes mixing board, analog and four-track tape recorders, digital stereo and eight-track recorders, analog and digitally controlled synthesizers, drum machine, Macintosh computer, and sequencing software (Professional Performer). Projects include compositions in the style of *musique concrete* and other sound collages using synthesizers. Space limitations in the electronic music studio require that the course be limited to nine students per term. Students must reserve three two-hour private work sessions in the studio per week. A lab fee of $30 is charged for the use of the equipment. This course does not focus on popular music. *MUSC-360*, if failed, cannot be made up by examination. (Mr. Monaco)

## ADVANCED ELECTIVES

Each of the following courses may require more than the standard four to five hours per week of homework.

**MUSC-400 Introduction to Theory and Composition**
(f–w)
(formerly *MUSC-270, MUSC-300*)

Five class periods. Entering students are expected to have at least a rudimentary familiarity with musical notation. A quick review of notation is followed by the study of scales, intervals, tonality, harmony, melodic organization, voice leading, four part choral writing, harmonic progression, and style period analysis. Ear training skills are developed through dictation and sight singing, and keyboard skills are introduced. Students acquire some skill and experience working with computer programs for ear training and music processing. During the term, students compose several original compositions. Students taking this course in the fall may combine it with *MUSC-540* and *MUSC-550* to form a yearlong AP theory sequence.

**MUSC-540 Intermediate Theory and Composition**
(w)

Five class periods. Continuing from where *MUSC-300* leaves off, this course examines dominant seventh chords, leading-tone sevenths, and nondominant seventh chords. In an attempt to bring theoretical knowledge into practice, score analysis is emphasized both in and out of class. Regular homework devoted to ear training, sight singing, and dictation begins to prepare students for the AP exam in the spring. During the term, students compose two major original works.

*Prerequisite: MUSC-400 or permission of instructor.*

**MUSC-550 Advanced Theory and Composition**
(s)

Five class periods. Completing the theory sequence, the focus for this term is on preparation for the AP exam in May. This exam, if successfully passed, will ensure that students receive college credit for their year of music theory study. Material covered includes modulation, secondary dominants, serialism, and other 20th century compositional techniques, American popular song, blues, and jazz.

*Prerequisite: MUSC-540 or permission of instructor.*

**MUSC-460 Advanced Electronic Music**
(s)
(formerly *MUSC-370*)

Four class periods. This course continues to develop the skills and techniques introduced in *MUSC-360*. A $30 lab fee is charged for the use of the equipment. *MUSC-460*, if failed, cannot be made up by examination.

*Prerequisite: MUSC-360.*

**MUSC-485/ HIST-SS485** **Out of Tune: Music and the State in the Twentieth Century**
(s)

Four class periods (two singles, one double.) Open to Uppers and Seniors. See also *HIST-SS485.* Can governments control culture? What effect can political oppression have on an artist's work? What does it take to be accepted by a totalitarian state as a legitimate composer? Can you determine the real intentions of a composer working under a repressive regime? While some composers enjoyed approval and even served the purposes of the state, the 20th century is rife with examples of composers whose work was compromised, neglected, even forbidden. The rise of the technology of mass media also aided governments in their use of music. Hitler and Stalin, for example, were both masters of propaganda and were acutely aware of the power of music to influence people.

The course includes an exploration of the work of Richard Strauss, Dmitri Shostakovich, and Aaron Copland, amongst other case studies, together with the attitudes of the governments under which they worked. It ends with an examination of the artistic deprivations imposed by the Cultural Revolution in China. Students will also research a case study of their choice. A student in this course is eligible for credit in either history or music. A student who wishes to receive history credit should sign up for *HIST-SS485;* a student who wishes to receive music credit should sign up for *MUSC-485.* (Mr. Walter and Ms. Doheney)

***Prerequisite:** Successful completion of a 200-level music course.*

**MUSC-500** **Chamber Music Performance Seminar**
(s)

Four class periods. This summary course affords students an opportunity to apply their theoretical knowledge to practical music making through the analysis and performance of chamber music. The process of performance and its attending anxieties also will be studied through readings and exercises. Class work consists of sight reading, performing, coaching, and discussing chamber works and performance issues. Homework consists of individual practice, group rehearsal, and readings from books about performance. Students are expected to be advanced instrumentalists and they generally will have taken at least *MUSC-400.* Because different literature is studied each term, this course may be taken more than once.

***Prerequisite:** Permission of the department. If failed, this course cannot be made up by examination.*

# NATURAL SCIENCES

To participate fully in society, citizens require knowledge of scientific issues and an understanding of how those issues relate to their lives. People who are broadly educated and who also have special expertise in the sciences are vital to the well-being of our planet and its inhabitants. The science program is focused around four major goals.

In fulfilling the science requirement, Phillips Academy students should demonstrate:

1. *They can do science.* A student should pose testable questions and formulate hypotheses; design and conduct experiments; organize, analyze, and interpret results and information; conceptualize and reason through problems, both qualitatively and quantitatively; and articulate and present clearly and accurately ideas, results, and analysis in an appropriately selected format.

2. *They are scientifically literate.* A student should think clearly and critically about major issues relating to science; gain appreciation of and experience with the natural world; perceive the relevance of science to everyday life, including global environmental issues; and recognize the connections and interdependence among the traditional branches of science and between science and other fields.

3. *They participate comfortably and fully in an inclusive community of learners.* Students and teachers should work effectively with persons of varied backgrounds, interests, and abilities in scientific collaboration, perceive the needs of the individual, team, or community, and work to meet those needs.

4. *They accept responsibility for the process of personal education.* A student should play an active role in discussions, experiments, and decisions; ask questions, question answers, and maintain an independence of thought while engaged in learning; recognize that school is a piece of the continuum of lifelong learning, for science is a rapidly evolving field; and, hence, acquire skills that will allow one to learn beyond the halls of academia.

The diploma requirement in science is two yearlong science courses. A strong program will include some experience in biology, chemistry, and physics. Most four-year students take biology in ninth grade, followed by chemistry in 10th grade; however, individual interests, backgrounds, and abilities may indicate other appropriate sequences.

The division of natural sciences offers a variety of introductory and advanced courses, yearlong and term-contained in biology, chemistry, physics, and interdisciplinary fields. Staffing of yearlong courses is the first priority and students who wish to take a full year of

science can be so guaranteed only by taking a yearlong course. Enrollment in term-contained courses is limited and determined by seniority.

## BIOLOGY

Most Juniors will take *BIOL-100* as their introductory science course. Uppers and Seniors are placed in *BIOL-540* or *560, 570,* and *580* by the department chair. In general, students who have had a year of biology and honors in chemistry or have had AP Chemistry and AP Physics, will be in the *560, 570, 580* sequence.

Lowers may take biology only by special permission from the department chair.

### BIOL-100/0 Introduction to Biology
(a yearlong commitment)

*BIOL-100* is a five-hour course that includes significant time in the laboratory. This course is for Juniors. *BIOL-100* is theme-based and focused on major biological topics. Studying a core text will be supplemented with other readings, writing assignments, and data analysis and interpretation. Students will learn a variety of study skills and will have an introduction to library research tools. Laboratory experiments and fieldwork are designed to acquaint students with fundamental biological principles and to build skills in the methods and techniques used to elucidate those principles.

### BIOL-410 Global Ecological Issues
(Term TBD)

*BIOL-410* is a five-hour course with time each week spent either in the laboratory or in the field. Open to Uppers and Seniors who have completed a yearlong science course. Not open to students who have taken *Environmental Science 500* or a 500-level biology course.

The *United Nation Millennium Ecosystem Assessment* analyzed the consequences of ecosystem change for conservation and human well-being, and states that humans have changed global ecosystems more rapidly and extensively than at any comparable period of time in human history. *BIOL-410* will explore the challenge that our society has of reversing the degradation of ecosystems while meeting demands for their services. Students in this course will undertake laboratory studies involving the quality of air, fresh water, soil, energy consumption and productivity, wastewater treatment, and biodiversity. The major goal of the course is to stimulate and reinforce student environmental interest and responsibility.

### BIOL-420 Animal Behavior
(F)

*BIOL-420* is a five-hour course including time each week either in the laboratory or in the field. Open to Uppers and Seniors who have had one year of laboratory science, the course is designed to familiarize the student with the basic principles of animal behavior. The topics that receive the greatest emphasis are territoriality, aggression, mating strategies, courtship, parental behavior, migration, dominance, and the evolution of behavior patterns. Throughout the course, an effort is made to relate the behavior of animals to the behavior of humans. A project or a research paper will be required.

### BIOL-421 Ornithology
(S)

*BIOL-421* is a five-hour course including time each week either in the laboratory or in the field. Open to Uppers and Seniors who have completed a yearlong science course.

No other group of chordates has captured the human imagination like birds. In the United States alone, approximately 30 million homes have installed birdfeeders, and the sale of feeders, seed, binoculars, and bird guides has become a multibillion-dollar business. The goal of this course is to provide an in-depth look into the world of birds by studying the behavior, anatomy, physiology, and natural history of these feathered vertebrates. The Andover area is rich in habitat diversity and corresponding bird species. A portion of the course will be dedicated to learning the identity (both visually and acoustically) of a segment of this local population. Labs will include numerous field trips and the study of the natural history of birds, using bird mounts, nesting boxes, feathers, and films.

### BIOL-450 Microbiology
(W)

Four class periods. Open to Uppers and Seniors who have had one year of laboratory science. From AIDS, tuberculosis, and malaria to strep throat and the common cold, bacteria, parasites, and viruses affect our quality of life and are major obstacles to world development. This course will examine public health threats posed by selected microorganisms. We will study the biology and epidemiology of these microorganisms, learn how to keep ourselves healthy, and develop an awareness of personal and global public health issues.

### BIOL-540/0 Topics in Advanced Biology
(a yearlong commitment)

*BIOL-540* is a six-hour course. This college-level course treats the topics covered in an introductory biology course in greater depth and places greater emphasis on biochemistry and molecular biology. Laboratory work is an integral part of the course. Time is also set aside in the fall to learn about Andover ecology, in the winter to study the major diseases of the world, and in the spring to discuss important global issues.

The syllabus for this course is appropriate preparation for the College Board Subject Test and although the course is not specific preparation for the AP exam in biology, students who do well in this course are prepared for that exam. This course is open to Uppers and Seniors. (Students who received a final grade of 5 or 6 in *CHEM-300*.or a grade of 4 or higher in *CHEM-550* or *580* should take *BIOL-560, 570,* and *580* instead.) **This course may require more than the standard four to five hours of homework per week.**

***Prerequisite:*** *One yearlong course in chemistry. Lowers who received a final grade of 3 or below in chemistry should enroll in a physics course upper year, and BIOL-540 senior year.*

### BIOL-560 Cellular Biology
(F)

*BIOL-560* is a six-hour course including time each week in the laboratory. Following a brief review of chemical principles, the course examines the major classes of biomolecules and how they are synthesized and degraded in the cell, with emphasis on reactions associated with energy conversion pathways such as respiration and photosynthesis. Enzyme function is considered both in terms of mechanisms of action and with regard to kinetics. The relationship between structure and function at the molecular level is emphasized in studies of molecular genetics and the control of genetic expression. Biotechnology is introduced through the laboratory. Not open to those who have had *BIOL-540.* **This course may require more than the standard four to five hours of homework per week.**

***Prerequisite:*** *Honors in a yearlong course in chemistry.*

### BIOL-570 Human Anatomy and Physiology
(W)

This six-hour course includes an in-depth consideration of some of the major systems of the human body. Emphasis is placed on the relationship between structure and function at the cellular, tissue, organ, and organ system levels. Not open to those who have had *BIOL-540.* **This course may require more than the standard four to five hours of homework per week.**

***Prerequisite:*** *BIOL-560 or permission of the instructor and the department chair.*

### BIOL-580 Evolution and Ecology
(S)

*BIOL-580* is a six-hour course with time each week spent in the field or laboratory. Sustainability and change are the central themes through which we will consider evolution and ecology. Evolution is a major unifying theme in biology, and the mechanism of natural selection serves as a foundation for examining ecosystems and relationships between populations, including humans. Lab and field work are based on a study of the sanctuary forest. A short library research paper will be required. Not open to those who have had *BIOL-540.* **This course may require more than the standard four to five hours of homework per week.**

***Prerequisite:*** *BIOL-560 and/or 570 or permission of the instructor and the department chair.*

### BIOL-600 Molecular Biology Laboratory Research
(Term TBD)

This is a course in laboratory research in molecular biology. Open to Uppers and Seniors. Permission of the instructor is required. Meets eight class periods (four double-periods) a week. Students in this course will learn laboratory techniques for working with DNA and bacteria. Experiments will center on the molecular genetics of microorganisms, including the isolation, cutting, and splicing of DNA by recombinant DNA biotechnologies, and the polymerase chain reaction. After learning a core of methodologies that are used in professional labs, students will apply them to short, focused research projects in biotechnology.

Uppers may use this course as a springboard for a science competition project, which would be accomplished at a professional lab during the following summer. Reading articles in scientific journals, as appropriate, is part of a student's research. Students also will be asked to keep a lab journal and to write and present a scientific paper. This course, if failed, may not be made up by examination.

***Prerequisite:*** *One year of biology and one year of chemistry with grades of 4 or above.*

### BIOL-610 Molecular Biology Independent Research
(Term TBD)

Students wishing to continue work from *BIOL-600* may apply directly to the instructor for permission to enroll in *BIOL-610.* Enrollment is strictly limited and is at the discretion of the instructor and the chair of the Department of Biology. Laboratory schedules will be determined on a case-by-case basis; however, a student must be able to be in the lab for a minimum of eight hours per week at times when the instructor is available for supervision. This course is an advanced course that may require more than the standard nine hours of work per week. Requirements for successful completion of the term are similar to those for *BIOL-600.* This course, if failed, cannot be made up by examination.

# CHEMISTRY

The chemistry department offers two yearlong introductory courses in chemistry, each of which fulfills part of the diploma requirement for a laboratory science. Placement in *CHEM-250* and *CHEM-300* is generally based on concurrent mathematics placement. Students who wish to take the Chemistry AP exam may prepare for it by taking either *CHEM-550* (a yearlong course) or *CHEM-580* (an advanced, second-year course).

### CHEM-250/0 Introduction to Chemistry
(a yearlong commitment)

Five class periods per week. An introduction to the chemical view of the material world, including atomic theory, atomic structure, chemical reactions, the nature of solids, liquids, gases, and solutions, general equilibria, acid-base theories, electrochemistry, and aspects of nuclear chemistry. Emphasis is placed on developing problem-solving skills as well as on making connections between chemical principles and everyday life. A college-level text is used, but the pace of this course is adjusted to ensure that students have ample opportunity to ask questions. Laboratory work is an integral part of the course. The syllabus is appropriate preparation for the College Board Subject Test. High honors work adequately prepares a student for *CHEM-580*.

*Co-requisite: Registration in MATH-210 or above.*

### CHEM-300/0 College Chemistry
(a yearlong commitment)

Five class periods per week. This course is an introduction to the theoretical framework of modern chemistry, including atomic structure, chemical bonding, phase changes, solutions, chemical reactions, thermodynamics, kinetics, general equilibria, acid-base equilibria, electrochemistry, and aspects of inorganic and nuclear chemistry. Emphasis is placed on developing problem-solving skills and understanding the experimental basis of theories. A college-level text is used. Laboratory work is an integral part of the course. The syllabus of this course is appropriate preparation for the College Board Subject Test.

*Co-requisite: Registration in at least MATH-310 or above.*

*Prerequisite: Grade of 4 or above in the previous mathematics course.*

### CHEM-460 Chemistry of the Environment
(W)

Four class periods per week. Open to Uppers and Seniors only. This course is concerned with the effect of chemistry on the earth and the implications of human action on the environment. Current issues—such as global warming, ozone depletion, air and water pollution, chemical waste, and alternative sources of energy—are discussed. Chemical theories and principles are introduced as needed.

*Prerequisite: One year of biology, chemistry, or physics.*

### CHEM-550/0 Advanced Placement Chemistry
(a yearlong commitment)

Six class periods per week, two of which are in the laboratory. This course is not open to students who have taken *CHEM-300* or its equivalent, or to Juniors, with the exception of those Juniors enrolled in *MATH-650*. This is a rigorous course that treats the topics addressed in *College Chemistry* in greater depth and prepares students for the Advanced Placement examination in chemistry. Laboratory work is an integral part of the course. **This course may require more than the standard four to five hours per week of homework.** The syllabus of this course is appropriate preparation for the College Board Subject Test. A short research paper or advanced laboratory work may be undertaken in lieu of a final exam at the end of the spring term.

*Prerequisite: Grade of 5 or above in CHEM-250. Students who earn a 4 in CHEM-250 may take CHEM-550 after taking PHYS-400 or PHYS-550. Students with no previous chemistry who are in MATH-360 or above may enroll in this course. Students with no previous chemistry who are in MATH-350 or below may enroll in this course only with permission from the department chair.*

### CHEM-580/0 Advanced Chemistry
(a yearlong commitment)

Six class periods per week. Open to students with a 6 in *CHEM-250* or a 5 or above in *CHEM-300*. Students with a 4 in *CHEM-300* may take *CHEM-580* after taking *PHYS-400* or *PHYS-550*. This rigorous second-year course builds on principles learned previously, prepares students for the Advanced Placement examination, and includes topics beyond the AP syllabus. **This course may require more than the standard four to five hours per week of homework.** Laboratory work is an integral part of the course. Students will have an opportunity to review current literature on selected topics or select a lab research topic in preparation for a class seminar they will present in lieu of a final exam at the end of the spring term.

### CHEM-610 Organic Chemistry
(F)

Four class periods per week. This course introduces many of the basic reactions and concepts students will encounter in their future studies of chemistry, biology, or medicine. Rather than covering a large number of reactions, as might happen in a second-year (full year) college organic chemistry course, this course emphasizes an understanding of general principles of reactivity and mechanism. The classroom work is supplemented by demonstrations through which students learn some of the fundamental tools of this highly empirical science. In addition, each student gains detailed knowledge of an area of active research related to organic chemistry. After selecting a topic of interest, each student prepares a paper and a class seminar, using current scientific literature. **This course may require more than the standard four to five hours per week of homework.**

*Prerequisite: Completion of either CHEM-550 or 580.*

# INTERDISCIPLINARY SCIENCE

**SCIE-430** **Forensic Science**
(s)

Five class periods per week. Open to Uppers and Seniors only. This course will introduce students to the science of forensics. Students will learn to observe a crime scene and analyze different types of evidence found there. Designed as an interdisciplinary course, aspects of biology (DNA), chemistry (toxicology and chemical analysis) and physics (ballistics) will be discussed. The course will have a significant lab component, which will include developing fingerprints, identification of physical evidence and unknown chemicals, and DNA analysis.

*Prerequisite: One year of chemistry and either one year of biology or a concurrent enrollment in a year-long biology course.*

**SCIE-440** **Humanity in the Post-Genomic Era**
(Term TBD)

Five class periods per week. Open to Uppers and Seniors. This course examines current biological topics that challenge our understanding of humanity. We live in a modern age in which major scientific advances are the norm. Bombarded with stories in the news regarding ethical dilemmas pertaining to biomedical advances or interventions, it is often difficult for us to make sense of competing arguments without having a basic command of the biological and philosophical issues involved. Questions to be addressed include: What is a stem cell? When does a developing human being first experience sensation? Show evidence of cognitive abilities? Acquire moral status? How does our modern, post-genomic understanding of human biology influence our definition of humanity? Historical and current readings will be assigned and lively discussions encouraged. Students will be graded through a variety of assessments, including papers, projects, and class participation.

*Prerequisite: One yearlong course in biology and one yearlong course in chemistry.*

**SCIE-460** **Meteorology**
(w-s) (formerly *PHYS-360*)

Four class periods. Meteorology is the study of the atmospheric environment, or weather. Topics may include the structure of the atmosphere, atmospheric energy transfers, optics and moisture, the formation of dew, fog, clouds and precipitation, pressure, forces and wind, storms, forecasting, and climate change.

*Prerequisite: Completion of one yearlong chemistry course in addition to either completion of PHYS-320 (or the equivalent) or completion of PHYS-250.*

**SCIE-470** **Human Origins**
(Term TBD)

Five class periods, including weekly field or laboratory work. Open to Uppers and Seniors. Take a look around. Regardless of where you are, the consequence of three million years of human evolution is evident. This interdisciplinary science course uses insights drawn from history, art, archaeology, and other disciplines to chart the human journey from hominid to the first civilizations that forecast the modern world. Hands-on laboratory exercises emphasize use of Peabody Museum of Archaeology collections and challenge students to apply ancient techniques to solve daily problems of survival.

**SCIE-480/ HIST-SS480** **Disease and Medicine in the United States: Pox and Pestilence**
(Term TBD)

Five class periods per week. Open to Uppers and Seniors. See also *HIST-SS480.* In recent years, historians have begun to understand the impact of disease on the human story and have incorporated it into the more traditional narratives. In common with other parts of the world, the history of the United States has been profoundly influenced by infectious disease. In this course we invite you to come along on a multi-disciplinary journey to explore the impact of disease on the American experience in the 19th and 20th centuries. After exploring the pre-contact situation in the Americas, we will focus on syphilis, smallpox, bacterial sepsis, cholera, yellow fever, malaria, tuberculosis, influenza, polio, HIV/AIDS, and bioterrorism agents such as anthrax. Students will research the role these diseases played in the social, military, and political history of the United States together with the science and medicine that developed in response to them. This is a research seminar and students will use a variety of sources to write a term paper. There is no final examination. A student in this course is elegible for credit in *either* history or science. A student who wishes to receive history credit should sign up for *HIST-SS480;* a student who wishes to receive science credit should sign up for *SCIE-480.*

**SCIE-500/0** **Environmental Science**
(a yearlong commitment)

Five class periods. The course begins with a study of the components of the biosphere and the fundamental principles that underlie the interdependence of the earth's systems, including energy flow and the recycling of matter. Students will consider renewable and nonrenewable resources in the context of population dynamics. Discussions of pollution and environmental quality will lead to the study of global change, both natural and human induced. As we develop our knowledge, we will critically examine environmental issues in the news. This analysis will lead to discussions on the roles of economic forces, cultural and aesthetic considerations, ethics, and environmental regulations in shaping our biosphere. **This course may require more than the standard four to five hours of homework per week.**

*Prerequisite: One yearlong course in biology and one yearlong course in chemistry. Not open to students who have taken BIOL-410.*

# PHYSICS

**PHYS-270/0** **Introduction to Physics**
(a yearlong commitment)
(formerly *PHYS-200*)

Five class periods. An introductory course in the basic concepts of physics that emphasizes student participation. After completion of *PHYS-270*, students are allowed to take *PHYS-400* or *PHYS-550* if they meet the math prerequisite. Students who have completed *CHEM-250* with a 4 or higher or have completed *CHEM-300* should enroll in *PHYS-400*.

*Co-requisite: Registration in MATH-210 or higher.*

**PHYS-395** **Classical Mechanics**
(f) (formerly *PHYS-320*)

This is the fall term of *PHYS-400*, for students who do not wish to make a yearlong commitment. Students take the same final exam as the *PHYS-400* students. A student who finishes *PHYS-395* has the option of continuing in the winter and spring terms of *PHYS-400*.

*Co-requisite: Registration in at least MATH-330.*

**PHYS-400/0** **College Physics**
(a yearlong commitment)
(formerly *PHYS-380*)

Five class periods. A non-calculus physics course, including a study of classical mechanics, electricity, magnetism, wave motion, light, relativity, and atomic and nuclear physics. Laboratory work is an integral part of the course. The syllabus of this course is appropriate preparation for the College Board Subject Test in physics. This course is for students who have earned a 4 or higher in *CHEM-250* or who have completed *CHEM-300* or *PHYS-270*.

*Co-requisite: Registration in at least MATH-310 or 330 (or permission of the department chair if in MATH-320 in the fall term).*

**PHYS-440** **Astronomy**
(f, w, s)

Four class periods. Astronomy is the scientific study of the origin, structure, and evolution of the universe and the objects in it. Topics may include patterns and motions in the sky, gravity and orbits, telescopes and light, planetary systems, the birth and death of stars, galaxies, the Big Bang, the search for extraterrestrial life, and the fate of the universe. One class period each week will be replaced by a Tuesday evening session in the observatory.

*Prerequisite: Completion of or concurrent enrollment in one chemistry or physics course, and registration in at least MATH-340.*

**PHYS-450** **Physical Geology**
(s) (formerly *PHYS-340*)

Four class periods. A general introduction to physical geology, to include minerals, rocks, measurement of geologic time by radioactivity and fossils, volcanoes, seismology and earth structure, deformation of strata, faults, and plate tectonics. Some of the periods will be used for laboratory work.

*Prerequisite: Previous completion of one year of physics or chemistry, and registration in at least MATH-340.*

**PHYS-520** **Electronics**
(s) (formerly *PHYS-420*)

Five class periods. A course in modern solid state electronics that considers passive circuit elements and their combinations, diodes, transistors, and integrated circuits. There will be considerable laboratory work.

*Prerequisite: Previous completion of or concurrent enrollment in PHYS-380, and completion of MATH-360.*

## ADVANCED COURSES

**PHYS-550/0** **Calculus-Based Physics**
(a yearlong commitment)

Five class periods. *PHYS-550* prepares students for both Mechanics and Electricity and Magnetism of the C level Advanced Placement examination, and entrance to honors-level programs in physics at the university level. Calculus will be used as required. Open to students who (a) will be enrolled in at least *MATH-590* or who have completed *MATH-575*, (b) do not qualify for *PHYS-580*, and (c) have earned a 4 or higher in their two most recent terms of math. *PHYS-380* is also an option for these students. **This is a rigorous course that may require more than the standard four to five hours of homework per week.**

**PHYS-580/4 Calculus-Based Physics (T2)**
(a two-term commitment)

Five class periods. This is a rigorous course in mechanics (fall term), and electricity and magnetism (winter term). Calculus will be used as required. This course prepares students for both Mechanics and Electricity and Magnetism of the C level Advanced Placement examination, and entrance to honors-level programs in physics at the university level. **This course may require more than the standard four to five hours of homework per week.**

*Prerequisite: A grade of 6 for the year in PHYS-380 or its equivalent, and enrollment in at least MATH-590 or its equivalent.*

**PHYS-600 Relativity and Quantum Mechanics**
(S)

Four class periods. Relativity and quantum mechanics are two theories that completely revolutionized our thinking about the universe. The course is a survey of the basic ideas underlying these theories. Special mathematical techniques needed for a better understanding of the material are developed in the course. **This course may require more than the standard four to five hours of homework per week.**

*Prerequisites: Concurrent enrollment in PHYS-550 or completion of PHYS-580, and enrollment in at least MATH-590.*

**PHYS-630 Fluid Mechanics**
(F)

Four class periods. Students taking this course will learn about fluid statics and dynamics. Dimensional analysis and derivation of Bernoulli and Navier-Stokes equations will provide the methods necessary for solving problems. **This course may require more than the standard four to five hours of homework per week.**

*Prerequisite: Completion of MATH-590 and PHYS-550 or 580.*

**PHYS-650 Physics Seminar**
(W)

Four class periods. The focus of this course is intermediate mechanics. Topics will vary according to the interests of the instructor and the students. **This course may require more than the standard four to five hours of homework per week.**

*Prerequisite: Completion of MATH-590 and of the fall trimester of PHYS-550 or 580.*

# PHILOSOPHY AND RELIGIOUS STUDIES

The department seeks to initiate students into three distinctive human quests: the search for meaning, the search for justice, and the search for the foundations of knowledge. The process of initiation is intended not only to provide an introduction to outstanding literature in the field but also to assist the student in effecting a personal appropriation of the search and in developing the necessary skills for its pursuit. Active class participation is an essential part of this process; hence, failed courses cannot be made up by examination alone.

The department diploma requirement is successful completion of any one-trimester course; this requirement applies only to those who attend Phillips Academy for three or four years. Four-year students fulfill their requirement in the lower year. Courses are offered at a variety of levels. All courses involve four class periods.

**PHRE-300 Asian Religions: An Introduction**
(F-W-S)

Four class periods. Not open to Juniors. An introduction to religious studies through examining some of the traditions that originated and flourished in Asia and are practiced by people throughout the world today. Using an approach that is both critical and empathetic, students will explore the fundamental structures of belief, meaning, and practice that constitute the traditions of Hinduism, Buddhism, and Chinese religion, the diversity within each of these traditions, and their multiple manifestations throughout the world. In doing so, students also will explore their own essential questions of meaning in dialogue with these traditions. Texts may include *The Bhagavad-Gita, The Dhammapada,* and the *Tao Te Ching.*

**PHRE-310 Religions of the Book: Judaism, Christianity, and Islam**
(F-S)

Four class periods. Not open to Juniors. This course introduces students to the religious traditions that originated in the Middle East, flourished in and formed the West, and are practiced by people throughout the world today. Using an approach that is both critical and empathetic, students will be introduced to the origins and history of each tradition. They will become acquainted with the fundamental structures of belief and meaning that shaped adherents' lives, the rituals that formed and renewed them, and the social teachings that moved them to action. In doing so, students will learn something about the character of each religious path and about the questions to which we all seek answers.

### PHRE-320 Perspectives on the Hebrew Bible (Old Testament)

(f)

Four class periods. Not open to Juniors. The Hebrew Bible, or Old Testament, is the one scripture shared by Judaism, Christianity, and Islam. It begins the story of monotheism in the West and introduces persons and principles who figure significantly in all three traditions. Students will consider the text's literary qualities, religious significance, and historical setting. Class discussions and written exercises stress close reading and critical analysis of this core narrative of a people under God.

### PHRE-330 The New Testament Perspective

(w–s)

Four class periods. Not open to Juniors. The course will consider, in their cultural and historical context, the person and teaching of Jesus of Nazareth, the development of the early Christian community, and the religious claims of that community concerning the Christ.

### PHRE-340 Introduction to Ethics

(f–w–s)

Four class periods. Not open to Juniors. Students in this discussion course will be introduced to a variety of approaches to ethical reflection. Through the use of classical texts and personal and literary stories, students will develop a common vocabulary with which to understand and critically evaluate their moral experience.

### PHRE-360 Proof and Persuasion

(f–w–s)

Four class periods. Not open to Juniors. A practical introduction to informal logic and to the philosophical study of language. Some of the questions raised are the following: What is the difference between a good argument and a poor one? What are the common fallacies of thought? What are the limitations of logic? What are the meaning of "meaning" and the truth about "truth?" The course stresses the development of individual skill in argument and includes a critical examination of the patterns of thought one encounters every day in magazines, in newspapers, and on television.

### PHRE-370 Views of Human Nature

(f–w–s)

Four class periods. Not open to Juniors. A critical examination of selected traditional and contemporary views of human nature with the following questions in mind: Do we have a characteristic nature? What are our basic needs, purposes, rights, obligations, and values? To what extent are our actions determined by heredity and instinct? Are we free? Are we responsible for our actions? Do the answers to any of these questions differ for males and females? Given an understanding of human nature, how should we structure society to satisfy our needs and take advantage of our potential? Class discussions and written exercises are designed to encourage participants to develop views of their own against a background of a basic understanding of the readings.

### PHRE-410 Religion in America: One Nation, Under God(s)?

(s)

Four class periods. Open to Uppers and Seniors. In contemporary American public life, religion is everywhere, and the United States is considered one of the most religious countries in the world. This course will examine the role of religion in American history and politics, from colonial times to the present day. Questions to be addressed include: Is America a Christian country? What role did religion play in the founding of America? Did the founding documents seek to create a separation of church and state? How were religious arguments used to justify or challenge slavery? What are the causes of the rise of fundamentalism in the 20th century? What, looking forward, is America's religious identity in an increasingly diverse and pluralistic society?

Texts will include Eck, *A New Religious America*; Lambert, *Religion in American Politics*; and a variety of primary source documents and other readings.

### PHRE-420 Responses to the Holocaust

(w)

Four class periods. Open to Seniors and Uppers with permission of the instructor. An exploration of the Holocaust through diaries, memoirs, films, works of fiction, and later nonfiction reflections on the phenomenon. Questions to be engaged will include the following: What was it like for the victims? What was it like for the perpetrators? Who were the bystanders? How could it have happened? What elements from Jewish, Christian, and secular tradition contributed to its possibility? What inspired and motivated resistance, and how were resistance efforts sustained? How have various Jewish, Christian, and secular thinkers responded to the challenge of this event? What have been some of its effects on our own feelings about life and human beings? Texts may include *Night*, *Between Dignity and Despair*, *The Sunflower*, *Tales of the Master Race*, *Ordinary Men*, and *The White Rose*. Films may include *Night and Fog*, *One Survivor Remembers*, *Weapons of the Spirit*, and *America and the Holocaust*.

### PHRE-430 Law and Morality
(F-W-S)

Four class periods. Open to Uppers and Seniors, and to Lowers with permission of the instructor. A critical examination of issues that arise out of the relationship between law and morality. Questions of concern include the following: For what reasons, if any, should an individual obey or disobey the laws of society? Which kinds of governments (monarchy, aristocracy, democracy, etc.), if any, are legitimate? To what degree should society restrict the freedom of individuals through laws on matters like abortion, pornography, race, and sexual relations? Class discussions and written exercises are designed to encourage participants to develop views of their own against a background of basic understanding of the readings.

### PHRE-440 Nonviolence and Moral Leadership
(F)

Four class periods. Open to Uppers and Seniors. This course will examine major figures within nonviolent movements for social change, with a focus on the capacities of moral leadership possessed by these individuals. What characterizes an effective moral leader? How do these leaders motivate others in the face of injustice and oppression? Must moral leadership necessarily be nonviolent? Through a study of autobiography, letters, speeches, and case studies, students will come to a more complete understanding of nonviolent movements and the decisions made by individuals who led them. In addition to Gandhi and King, individuals studied may include Nelson Mandela, Desmond Tutu, the Dalai Lama, Aung San Suu Kyi, Thich Nhat Hanh, Paul Farmer, Greg Mortenson, and Bill Drayton PA '61. Critics of nonviolence will also be studied. The course will culminate in a substantial independent research project.

### PHRE-460 Bioethics: Medicine
(F-W)

Four class periods. Open to Uppers and Seniors, and to Lowers with permission of the instructor. Modern medical research and practice present society with new opportunities and huge challenges, and doctors are guided by both ethics and science in the search for new remedies, the treatment of patients, and the struggle for just social and health care policies on a national and global scale.

This course provides a brief introduction to ethics, its application to issues in medicine and medical research, and its role in setting public policy. Topics may include the physician/patient relationship, professional codes, international standards in drug development, stem cell therapies, and the provision of health care to those in need.

### PHRE-470 Bioethics: The Environment
(S)

Four class periods. Open to Uppers and Seniors, and to Lowers with permission of the instructor. We are facing unprecedented environmental challenges to climate, life forms, human health and population, and essential resources. We tend to treat such issues simply as scientific or political problems. In reality, ecological controversies raise fundamental questions about what we human beings value, the kind of beings we are, the kinds of lives we should lead, and our place in nature. Sustainability is not possible without a deep change of values and commitment. In short, environmental problems raise fundamental questions of ethics and philosophy. This course seeks to provide a systematic introduction to those questions.

**Each of the following courses may require more than the standard four to five hours per week of homework.**

### PHRE-500 Existentialism
(W)

Four class periods. Open to Uppers and Seniors. The term existentialism covers a broad range of attitudes and values joined together by an emphasis on human existence. The authors brought together in its name share a characteristic concern for the problems of meaning, identity, and choice that confront men and women in everyday life. The lectures, discussions, and readings are designed to help us locate and express these problems as they confront each of us in our own lives, and to assist in understanding and resolving them by drawing on the experiences and insights of the major existentialist thinkers. Readings include Nikos Kazantzakis, *Zorba the Greek;* Friedrich Nietzsche, *Thus Spake Zarathustra;* Jean-Paul Sartre, *No Exit* and *Being and Nothingness;* and Sören Kierkegaard, *The Sickness unto Death.*

### PHRE-510 Justice and Globalization
(F)

Four class periods. Open to Uppers and Seniors. What is justice? What is the meaning and worth of calls to fight injustice and to strive to make the world more just? What does the search to understand and promote justice entail in our increasingly interconnected world? What principles, practices, and institutions hold the most promise for securing a desirable future? Through reading, writing, research, presentations, and discussion, participants will work together to develop a deeper understanding of a variety of ways these questions can be thoughtfully and effectively addressed.

### PHRE-520 Great Philosophers
(S)

Four class periods. Open to Uppers and Seniors. Participants in this upper level course in philosophy will explore a single idea and the questions that arise in its elucidation and application. Topics will change from year to year and may include love, leadership, knowledge, and athletic competition. Important thinkers from a variety of points of view will be consulted. The topic for 2009–2010 will be the nature, worth, and future of sports.

**PHRE-535** **Philosophy as a Way of Life: Buddhism and Stoicism**
(W)

Four class periods. Open to Uppers and Seniors. In the ancient world, philosophy was taught not as an academic discipline but as a matter of daily—and even moment to moment—attention and investigation. This seminar will examine two such philosophies, one from the Eastern world and one from the Western one. We will study Buddhism and Stoicism, with special focus on a set of questions. What is the connection between philosophy and a good life? What is the relationship between reason and the emotions in a good life? What methods of self cultivation are available to students of philosophy? Special attention will be paid to methods of personal transformation and meditation in these two philosophical schools. By studying these traditions comparatively, this course hopes to shed light on fundamental questions about what it means to be a human being.

# PHYSICAL EDUCATION

All three- and four-year students are required to complete *PHED 200* by the end of the lower year.

**PHED-200** **Physical Education**
(F W S)

Honors/Pass/Fail. Limit of 15 students per section. Meets five hours per week. The course is designed to promote lifetime wellness and to raise students' awareness of the concepts and choices involved. Through the use of the pool, ropes course, fitness center, and other areas of the athletic complex, the course aims to foster individual development along with group success. Weekly discussions are based on readings from the class text and from written assignments. If the course is failed, the student will repeat it, in full or in part, during a subsequent term.

# PSYCHOLOGY

The psychology department offers three elective courses that examine fundamental concepts in the field. Particular emphasis is placed on helping the student explore the interface between psychological knowledge and personal growth. This is accomplished by utilizing teaching strategies that integrate formal academic work with frequent opportunities for student participation and self-exploration.

**PSYC-420** **Introductory Psychology**
(F-W-S)

Four class periods, for Uppers and Seniors. A survey course designed to introduce the student to the complexity and diversity of psychological inquiry. Emphasis is placed on the application of basic psychological principles to individual experience in order to expand awareness of both self and others. In addition, the broader implications of psychological findings for an integrated understanding of human development and behavior are considered. Topics to be covered may include psychoanalytic, behavioral, and humanistic theories of the person; psychosocial, cognitive, moral, and early childhood development; human motivation and personality; social behavior; abnormal behavior; and research techniques in psychology. A combination of objective examinations and individualized writing assignments are utilized to evaluate the student's learning. (Dr. Jackson)

**PSYC-430 Developmental Psychology**
(s)

Four class periods, for Uppers and Seniors. An examination of human growth and development from infancy through adolescence. The role of early experiences and biological factors in later formation of personality and intellectual and motivational behaviors will be considered. Different theoretical perspectives (psychodynamic, social learning, and biological) of psychological development will be examined as they relate to developmental milestones. Among the theorists to be studied are Piaget, Erikson, Freud, Rogers, and Bandura. The format of the course includes readings, films, quizzes, written assignments, and both group and individual projects. (Dr. Alovisetti)

**PSYC-490 The Brain and You—A User's Guide**
(w)

Five class periods per week. Open to Uppers and Seniors. The human brain is the most sophisticated biological organ ever evolved on Earth and is the source of all human cognitive functions. Have you ever wondered how yours works? How do you use it to enjoy music, for social relationships or experience strong emotions? Have you ever asked yourself whether there are differences between the male and female brains or if the capabilities of the human brain are really unique in the animal kingdom? Join us in this interdisciplinary course as we search for answers to these questions (and more) by examining the evolution and function of the brain and how this applies to understanding the role of the brain in complex human psychology, including the perception, creation and performance of music, personality, memory and other higher intellectual activities. A student in this course is elegible for credit in *either* science or psychology. A student who wishes to receive science credit should sign up for *SCIE-490;* a student who wishes to receive psychology credit should sign up for *PSYC-490.* (Dr. Israel)

# THEATRE AND DANCE

By vote of the faculty, students matriculating in the fall of 2008 or later are subject to the following graduation requirements in the visual and performing arts:

- Entering Juniors must earn no fewer than four credits in art, music, and theatre and dance, combined, with at least one credit each in art and music. Students should have completed one credit in art and one credit in music by the end of the lower year.
- Entering Lowers must earn no fewer than three credits in art, music, and theatre and dance, with at least one credit each in art and music.
- Entering Uppers need pass only one trimester of either art or music at the Academy.

Students who matriculated prior to 2008 are subject to the following graduation requirements in the visual and performing arts:

- Entering Juniors must earn two credits in art and two in music, and take one term of theatre. Students may fulfill the theatre requirement either by taking the half-course *THDA-200 (Perception and Performance)* before spring term of the senior year or by completing any of the department's full-course offerings, with the exception of *THDA-381.*
- Entering Lowers must earn a total of three credits in art and music, with at least one in each area.
- Entering Uppers need pass only one trimester of either art or music at the Academy.

**THDA-200 Perception & Performance**
(F-W) (one-half course)

Two single class periods and one double period, with one hour of outside class preparation each week. Only four-year students who matriculated prior to 2008 may fulfill their theatre requirement with this course. This experiential class will involve students in an exploration of how human beings perceive universal conditions and respond through performance. The course will explore the collaborative process and give students an opportunity to experience and understand a dramatic event. Ritual, character, and story will serve as focal points for sections of our discovery while we introduce different theatrical styles and each of the various elements of complete technical theatre. Throughout the course students will be made aware of how the theatre comments on the historic conflicts of an age or reflects the human condition. Focusing on theatre as a performing rather than a literary art, all concepts in the course will be developed through experiential exercises, culminating in a short performance.

### THDA-210 Introduction to Acting

(f, w, s)

Four class periods. Open to all classes, this course is designed for students with little or no acting experience. By doing exercises in movement and voice production, reading, improvisation, and scenes, a student who is curious about the theatre may determine whether he or she has ability or interest in acting while learning something of the process of characterization, the major responsibility of the actor. The emphasis is on the variety of acting experiences rather than on a polished final product.

### THDA-320 Lighting

(w, s)

Four class periods. The course will introduce the student to the art of lighting design while also providing an opportunity to observe light in nature, art, stage, screen, and created environments. The course will allow the individual to gain applied practical understanding regarding the color theory of light, the psychology of color and light, and controllable qualities of light. The design process will be utilized as a method of dramatic interpretation. Artistic expression will be achieved through practical use of lighting instruments, laboratory projects, experiments, and school productions when applicable. (Mr. Murray)

### THDA-321 Costuming

(f)

Four class periods. An introductory exploration into the areas of costume design and costume construction, this course will highlight primary design elements utilized in costume design for the stage and screen (i.e., line, color, tone, texture, movement, mood composition, balance, and focus). The course will examine historical period silhouette and the art and craft of the stage costume. Practical experience will be given in areas including construction, flat patterning, draping, and fabric manipulation. (Mr. Murray)

### THDA-325 Scene Design

(w)

Four class periods. This course will introduce the student to the elements that inform the scenic designer's choices (the theme and mood of a script, lines of action, focus, constraints, whimsy) and discuss methods of formulating cohesive, functional, and effective design for a show. The student will be introduced to many materials and techniques available to a designer for realizing his or her ideas as a physical product. Special attention will be spent on the process of the design concept: collaboration, formulation, presentation, discussion, evaluation, and reworking. Students will be graded on both design projects and classroom participation. This is a seminar class that relies upon the open and frank exchange of ideas to stimulate creativity. (Mr. Bacon)

### THDA-330 Theatre Theory and History

(s)

Four class periods. Open to Seniors and Uppers. Lowers may enroll with permission of the instructor. We will trace the role of theatre in Western culture from the Greeks to the present American stage, focusing on how important artists broke through theatrical plateaus, creating new forms to communicate with their audiences. The vehicles for our lecture, discussion-based journey might include plays and writings by Aeschylus, Shakespeare, Moliere, Strindberg, and Miller, designs from the Romans, the Elizabethans, Reinhardt, Craig, Appia, and Mielziner, and theorists such as Aristotle, Stanislavsky, Brecht, Beck, and the Bread and Puppet Theatre. A major term project will wrap up the course with students' thoughts on how to push beyond present plateaus to reestablish the vitality of theatre for our culture today.

### THDA-360 Introduction to Directing

(f)

Four class periods. Since directing plays is the most complex of theatrical tasks, this course will focus on methods to unlock the life of a script in the realization of production. Studies will include historic styles and productions, emphasizing their staging. Students will learn the dynamics of floor plans and their effect on blocking, the potentials for lighting and its effect on mood, the importance of rhythm and spectacle, and strategies to harness them. While no class on directing can function without including discussion of the actor's craft, this class will only touch on this area, which will be further developed in *THDA-510*. (Mr. Efinger)

*Prerequisite: THDA-210 or permission of the instructor.*

### THDA-365 Choreographic Elements

(w)

This course examines the aesthetic elements of movement through various dance styles. Students will be led through explorations and formal exercises to learn how to generate and manipulate movement in clear and innovative fashions. Course work will culminate in a final presentation of original compositions. This class will provide an in-depth study of dance elements and choreographic tools, drawing upon models set forth by Laban, Balanchine, Doris Humphrey, Judson Church, Mark Morris, and Rennie Harris, among others. Ultimately, students will deepen their understanding of movement as a form of communication and expression. This course will require students to rehearse on their own outside of class, as part of the standard four to five hours of homework per week.

### THDA-380 Technical Production
(W-S)

Five class periods. This is a practicum course in which students work on the technical elements for faculty-directed dance and theatre productions being produced by the department in that term. Skills learned will depend on the requirements of the particular show. Some lab hours to be arranged outside of class time.

### THDA-381 Scenic Construction
(F)

Five class periods. Students learn and practice fundamental theatrical scenic construction techniques. Specific topics covered are shop, stage, and power tool safety; how to read and build from technical drawings; platform and flat construction; doors and windows; safe legging and support techniques; rigging systems; and scene painting. In-class instruction is supplemented by readings from *The Stagecraft Handbook,* by Daniel Ionazzi. Note that *THDA-381* does not fulfill the Theatre and Dance requirement. (Mr. Bacon)

### THDA-420 Public Speaking
(F-W-S)

Four class periods. The course has a dual objective: to learn how to speak easily in front of others, and to learn how to construct a speech and perform the speech in English. Students give prepared speeches on a variety of topics.

### THDA-500 The Creative Self
(S)

Students will create a multimedia performance piece using improvisation techniques. Students will learn a variety of different techniques integrating movement, text, sound, visual components, and personal stories. The class will study the development of performance art through this century starting with the Dada movement, the Bauhaus theater, the beginnings of modern dance, the post-modern movement, happenings, and Butoh, ending with the contemporary performance art scene. No prerequisite required. The class will be geared toward Uppers and Seniors; Lowers may enroll with permission of the instructor. (Ms. Wombwell)

### ENGL-507AA/1 Play Writing

See description under *ENGL-507AA/1.* Note that *Play Writing* is an English department offering and does not fulfill the Theatre and Dance requirement. (Mr. Heelan)

### THDA-510 Acting and Directing Workshop
(W)

Four class periods. Enrollment by permission of the instructor. This course, for both the actor and the director, investigates tools to create a character on stage. We will learn to analyze a character and to unlock the toolbox of an actor. Students will take turns between acting and directing scenes after thorough analysis of the material. Course projects will include showing one's work as both actor and director to an actual audience. **The total time requirement for this course (class time plus homework) may exceed the standard nine hours per week.**

### THDA-520/1
### THDA-520/2
### THDA-520/3 Play Production

By audition only. This course is composed of the performance of a faculty-directed play or musical. Recent choices include *Urinetown, A Midsummer Night's Dream, Odd Couple,* and *One Flew Over the Cuckoo's Nest.* The 2009–2010 productions will include a musical, Greek drama, and American modern classic. **The total time required for this course (class time plus homework) may exceed the standard nine hours per week.**

### THDA-900 Andover Dance Group for Credit
(W)

The Andover Dance Group (ADG) is an auditioned performance group consisting of the most highly trained and dedicated dancers at Phillips Academy. Students in ADG make a commitment to dance for at least two terms a year, rehearsing for faculty-directed shows as an extra-curricular. Students dance five to six days a week. Serious dancers may be in the ADG each of their years at the Academy. After one year of performing with the ADG, students may choose to take a year for credit. In addition to rehearsals, students taking ADG for credit will be required to take a weekly dance history seminar that relates the current ADG project to a specific time period, movement, choreographer, or style in dance history. This seminar is a one-term commitment. Students may only take this option once, and it will serve to fulfill a term of their arts requirement. **The total time commitment for this group (classes, rehearsals, and seminar) may exceed the standard nine hours per week.**

*Co-requisite: Students in Andover Dance Group are required to take dance as a sport.*

# WORLD LANGUAGES

Andover's requirement of at least three high school years of an ancient or modern language rests on the firm belief that direct acquaintance, through language, with the culture and people of other lands is a psychological and intellectual resource of inestimable value for each individual, for every country, and for our common world.

The diploma requirement is normally satisfied by successful completion, in one language, of three trimesters at the 300 level reached through the regular or intensive sequences (100, 200, 300, or 100, 150, 250, 300), or of one trimester of 400 level reached through the accelerated sequence (120, 220, 4XX).

In order to encourage students to consider studying a language that may not have been available to them prior to coming to Andover, the World Language Division also will allow students, by petition, to fulfill the requirement by successfully completing a total of three levels in two different languages. This alternative, the two-language path, must be done by successfully completing the first or second level of a language offered by relatively few schools (Arabic, Chinese, German, Greek, Japanese, or Russian), with the balance done in another language (typically French, Latin, or Spanish).

In addition to the eight languages that can be taken to satisfy the diploma requirement in full, we also will begin to offer two years of Arabic. This course may be used by qualified students to satisfy 2 years of the language requirement.

Placement of new students in all languages is based on their previous school record, on the placement test, on the questionnaire sent to them and their current language teachers in the spring, and, when appropriate, on a personal interview with the language chair at Andover. Details regarding various options and the diploma requirement as it is applicable to incoming Uppers and Seniors who begin a new language at Andover are available from the Registrar's Office. Further information may be found in the pamphlet titled *World Languages at Andover*.

Each of our languages, ancient and modern, with the exception of Arabic, may be started appropriately by students of any grade, Juniors through Seniors. Most Andover students continue their language study beyond the third year. Some study a second language in addition.

Small classes, flexible placement, and opportunities for acceleration assure that each student is in the optimal learning situation. In the case of modern languages, the world language is the language of the classroom. In conversation, in reading, and in writing, the goal is direct communication in the world language rather than communication through translation. The classroom experience is expanded by the Language Learning Center, media resources (e.g., periodicals, radio broadcasts, videotapes, movies, computers), the staging of plays, club activities, language events, service learning programs, and programs at Andover or nearby schools. At all levels of instruction, attention is focused both on basic language skills and, increasingly, on the literature, history, and various art forms that reveal the people whose languages are being studied. Students are advised to take the College Board SAT II Subject Test in a world language as late as possible in their course of study, and in no case earlier than the second trimester of the third level.

For information on School Year Abroad, students should consult the SYA program coordinator.

## ARABIC

Traditionally severely underrepresented on the American educational scene, the study of Arabic is now widely understood to be an important undertaking. The Arabic program at Phillips Academy is a young but dynamic one, focused on the teaching of Modern Standard Arabic. We offer two year-long sequences of intensive and non-intensive language courses and two single-term courses on language and on culture. Arabic courses are open only to Uppers and Seniors. Students interested in Arabic are encouraged also to consider *HIST-S553/1* and *HIST-533/2*.

Because of the limited availability of Arabic in colleges and universities, enrollment in the year-long courses requires conversation with and permission of the head of the Division of World Languages. The one-term courses are appropriate for anyone who wishes just an overview, or who is interested in learning what the study of Arabic entails before taking it up more seriously subsequently (whether at Andover or in college). There are many good reasons to take Arabic, but we want to make sure that students understand the consequences of their choices.

### ARAB-100/1 First-Level Arabic

Five class periods. Beginning with the textbook, *Alif-Baa*, and other resources, students will first acquire knowledge of the writing system of Arabic. Students will then work more systematically on Modern Standard Arabic using all four skills (speaking, listening, reading, writing) with the first book of the *al-Kitab* series. Language learning will be augmented by attention to various cultural topics throughout the term. Open only to Uppers and Seniors who have demonstrated success as language learners. Requires permission of division head.

**ARAB-110/5 First-Level Arabic (T2)**
(a two-term commitment)

Five class periods. This course is open only to those who successfully complete *ARAB-100* in the fall term, and for whom it is appropriate to continue at a non-accelerated pace. The course will continue to have as its focal text the first book of the *al-Kitab* series, with additional attention to various cultural topics throughout the year.

**ARAB-120/5 Accelerated First-Level Arabic (T2)**
(a two-term commitment)

Five class periods. This course is open only to those who successfully complete *ARAB-100* in the fall term, but for whom it is appropriate to continue at an accelerated pace. The goal of the course is to cover approximately one year of college-level Modern Standard Arabic using the first book of the *al-Kitab* series. Language learning will be augmented by attention to various cultural topics throughout the year. **This course may require more than the standard four to five hours of homework per week.**

**ARAB-130 (s) A Short Course in Beginning Arabic**

Five class periods. This one-term course is intended as a means for students to acquire some familiarity with the Arabic language. Students will be presented with authentic written and spoken language, and will acquire basic functional skills, including the ability to read and write the alphabet. Using the textbook, *Alif-Baa*, and other resources, students will acquire some useful knowledge of the language, but an important purpose of the course is to help students decide if they wish to pursue Arabic more seriously in the future. Open only to Uppers and Seniors.

**ARAB-131 (F-W) The Cultures of Arabic-Speaking Peoples**

Five class periods. Although there are no prerequisites, this course is designed to dovetail with *HIST-SS533/1 (The Middle East Heartland)* and *ARAB-130*. The course focuses on various facets of the cultures of diverse Arabic-speaking peoples. Through films, art, music, and readings in literature, religion, and history, students will consider a wide range of significant cultural issues. Open only to Uppers and Seniors.

**ARAB-200/0 Second-Level Arabic**
(a year-long commitment)
(offered beginning in 2010–2011)

Five class periods. Building on the work of *ARAB-100*, this course will complete work on *al-Kitab, Part 1*. Language learning will be augmented by attention to various cultural topics throughout the year. Open only to Seniors who have successfully completed *ARAB-110* or its equivalent.

**ARAB-220/0 Accelerated Second-Level Arabic**
(a year-long commitment)
(not offered in 2010–2011)

Five class periods. Using *al-Kitab, Part 2*, this course builds on the foundation of *ARAB-120*. The course continues the four-skills approach to Modern Standard Arabic begun in *ARAB-120*, with more focused attention to listening and reading comprehension now possible. Language learning will be augmented by attention to various cultural topics throughout the year. Open only to Seniors who have successfully completed *ARAB-120* or its equivalent. **This course may require more than the standard four to five hours of homework per week.**

## CHINESE

Standard Chinese (a.k.a. Mandarin) boasts the largest number of native speakers of any language in the world and is learned in school by all Chinese people regardless of local dialect. In addition to its burgeoning economy, China is also known for its rich history and culture, and the knowledge of Chinese can open doors to a wide variety of opportunities. Because Chinese words are tonal (varied in pitch) and uninflected (unmodified due to person, tense, number, gender, etc.), and because the script consists of characters rather than an alphabet, the study of Chinese offers a very unique learning experience.

All Chinese courses develop listening, speaking, reading, and writing skills (using the simplified script). Intermediate and advanced levels introduce and develop the reading and writing of Chinese using computers. Opportunities are available for students to participate in the five-week study/travel program in China and an academic year program, both run by School Year Abroad (SYA) in Beijing, China.

**CHIN-100/0 First-Level Chinese**
(a yearlong commitment)

Five class periods. This course provides an introduction to spoken and written Chinese, with an emphasis on pronunciation, the *pinyin* Romanization system, and the building blocks (radicals) of Chinese characters.

**CHIN-120/5 Accelerated First-Level Chinese (T2)**
(a two-term commitment)

Five class periods. Distinguished students will be recommended by the department for this accelerated course at the conclusion of the first trimester of *CHIN-100*. Upon successful completion of this course, students move on to *CHIN-220/0*.

**CHIN-200/0 Second-Level Chinese**
(a yearlong commitment)

Five class periods. This course continues to emphasize proficiency in everyday situations. Students enlarge their inventory of words and phrases while also developing a deeper understanding of the essential features of Chinese grammar.

*Prerequisite: Successful completion of CHIN-100.*

**CHIN-220/0 Accelerated Second-Level Chinese**
(a yearlong commitment)

Five class periods. Upon successful completion of this course, students move directly to *CHIN-400* by permission of the department.

*Prerequisite: Successful completion of CHIN-120 or permission of the department.*

**CHIN-300/0 Third-Level Chinese**
(a yearlong commitment)

Four class periods. This course provides more emphasis on reading and writing. Students are introduced to longer texts, covering such topics as family life, social issues, and aspects of Chinese culture.

*Prerequisite: Successful completion of CHIN-200.*

**CHIN-400/0 Fourth-Level Chinese**
(a yearlong commitment)

Four class periods. Increased use of authentic materials is employed as more sophisticated aspects of language and culture are explored. In particular, students are exposed to the more formal written style of Chinese, which is prevalent in newspapers, on street signs, etc.

*Prerequisite: Successful completion of CHIN-300 or CHIN-220.*

**CHIN-520/0 Advanced Placement Chinese**
(a yearlong commitment)

Five class periods. This intensive course is designed in accordance with the College Board guidelines to prepare students for the AP exam in Chinese. Students refine their communicative abilities in the interpersonal, interpretive, and presentational modes while deepening their understanding of Chinese history and contemporary society.

*Prerequisite: Successful completion of CHIN-400 or permission of the department.*

**CHIN-620/1**
**CHIN-620/2**
**CHIN-620/3 Advanced Topics in Chinese**

Four class periods. This advanced course explores a wide range of modern issues in China within a historical, political, and cultural framework. In addition to assigned readings and class discussions, students also are expected to conduct independent research (using a variety of media), present oral reports, and submit papers on a regular basis.

*Prerequisite: Successful completion of CHIN-400 or CHIN-420, or permission of the department.*

## COURSES FOR ADVANCED HERITAGE LEARNERS

The following courses, offered on a rotating basis, are intended for students with near-native fluency in Chinese and extensive familiarity with Chinese culture. Course structure and content are designed to emulate the challenge of an actual high school–level course taught in China. A student may enter the Advanced Heritage level only with permission of the department; once accepted, however, successful completion of a course at this level would qualify him/her for the next course in the sequence.

**CHIN-640/1 Modern Chinese Literature for Advanced Heritage Learners**
(not offered in 2009–2010)

Four class periods. This course is intended for students with near-native fluency in Chinese and extensive familiarity with Chinese culture. A variety of literary genres and works are studied, and the course structure and content are designed to emulate the challenge of an actual high school–level course taught in China.

*Prerequisite: Successful completion of CHIN-641 or CHIN-642 or permission of the department.*

**CHIN-641/1**
**CHIN-641/2**
**CHIN-641/3 Topics in 20th-Century China for Advanced Heritage Learners**

Four class periods. This course is intended for students with near-native fluency in Chinese and extensive familiarity with Chinese culture. A variety of recent cultural and historical topics are studied, and the course structure and content are designed to emulate the challenge of an actual high school–level course taught in China.

*Prerequisite: Successful completion of CHIN-640 or CHIN-642, or permission of the department.*

**CHIN-642 Chinese Current Events for Advanced Heritage Learners**
(not offered in 2009–2010)

Four class periods. This course is intended for students with near-native fluency in Chinese and extensive familiarity with Chinese culture. A variety of contemporary topics are studied, and the course structure and content are designed to emulate the challenge of an actual high school–level course taught in China.

*Prerequisite: Successful completion of CHIN-640 or CHIN-641, or permission of the department.*

# FRENCH

The Department of French offers courses at six different levels, from beginning through Advanced Placement and beyond to courses for fluent speakers. At all levels, French is the language of the classroom and in all courses it is taught in cultural contexts. The first two years emphasize basic language structures; the third serves as a transition to advanced courses that offer in-depth study of the literature and civilization of France and other French-speaking areas, especially those in Africa and North America. Each year, the Academy enrolls French-speaking students from abroad who provide important firsthand contact with Francophone cultures. To enhance a student's language experience, the opportunity to study in Rennes is offered through the School Year Abroad program. Information is available through the SYA program director. There are also are various summer programs offered by other institutions. Information on any of these off-campus opportunities can be obtained from the Department of World Languages.

### FREN-100/1 First-Level French

Five class periods. This course is designed for those students who have had little or no previous world language experience. The course emphasizes listening comprehension and the use of basic conversational patterns of French speech. Elementary grammatical and idiomatic structures are introduced, as well as appropriate reading material. Assignments are regularly required in the Language Learning Center. (Text: *Motifs,* Jansma/Kassen)

### FREN-110/1 First-Level French

Five class periods. This course is designed for those students who have had previous experience in French, but who are not sufficiently prepared for the second-level course. The course emphasizes listening comprehension and the use of basic conversational patterns of French speech. Elementary grammatical and idiomatic structures are introduced, as well as appropriate reading material. Assignments are regularly required in the Language Learning Center. (Text: *Motifs,* Jansma/Kassen)

### FREN-110/5 First-Level French (T2)
(a two-term commitment)

Five class periods. This course is a continuation of the *First-Level French* course for students from both *FREN-100* and *FREN-110* in preparation for *FREN-200* the following year.

### FREN-120/5 Accelerated First-Level French (T2)
(a two-term commitment)

Five class periods. Students will be recommended by the teacher for this accelerated course at the conclusion of the first trimester of *FREN-100* or *FREN-110.* Successful completion of *FREN-120* allows students to advance to *FREN-220.* The *FREN-100/110–120–220* sequence covers three years of French in two years.

### FREN-200/0 Second-Level French
(a yearlong commitment)

Five class periods. For students who have completed *FREN-110,* or for new students who qualify through a placement test. While continuing to develop aural-oral skills, this course involves reading nontechnical French prose and writing simple compositions.

### FREN-220/0 Accelerated Second-Level French
(a yearlong commitment)

Five class periods. Upon successful completion of this course, students continue their study in fourth-year courses. Because of the rapid pace, each student's progress will be evaluated closely in November to determine whether it is in his or her best interest to move to *FREN-200.* The course content consists of a complete grammar review and acquisition of contemporary vocabulary, along with films and varied texts. (Possible texts: *Le Petit Nicolas,* Sempé and Goscinny; *Le Comte de Monte Cristo,* Dumas; *Une Fois Pour Toutes,* Sturges, Nielsen, Herbst; *Cinema for French Conversation,* Rice)

### FREN-300/0 Third-Level French
(a yearlong commitment)

Four class periods. This yearlong course develops listening, speaking, reading, and writing skills through a review of grammar and the study of French films, such as *Au Revoir Les Enfants, Les Choristes,* and *Amélie.* Articles from magazines and newspapers, online resources, and occasional literary texts complement this core program. In the fall and spring terms, as a final project, students make a presentation on a topic of their choice. Preparation for this exercise requires considerable writing, while the presentation itself emphasizes speaking. (Text: *Une Fois Pour Toutes,* Sturges, Nielsen, Herbst; *Cinema for French Conversation,* Rice)

## ADVANCED COURSES

### FREN-400/1 French Civilization
(F)

Four class periods. Intended for students who understand, read, and write French well and who already speak at a competent level, but who desire to develop further conversational skills and acquire the vocabulary and idiomatic expression necessary to be able to discuss major cultural and social issues. The course is based on current articles taken directly from the French and Francophone press. The students also read a novel and write a weekly essay. Diction, elocution, and intonation also are stressed through debates and role playing. (Text: *Civilisation progressive du Française*, CLE; *Grammaire progressive du Française, niveau avancé*, CLE; *M'Ibrahim*, Schmitt)

### FREN-400/2 The Francophone World
(W)

Four class periods. Students continue the study of French through a focus on the French-speaking areas outside of France. The course studies the civilizations of North, West, and Sub-Saharan Africa and of the Antilles, and includes a study of the geographical, social, and historical aspects of these regions of the world. (Text: *Grammaire progressive du Française, niveau avancé*, CLE; *Civilisation progressive de la Francophone*, CLE)

### FREN-400/3 The Francophone Presence in the U.S.A.
(S)

Four class periods. A study of the immigration patterns and the cultures of Asians and Francophone Haitians in the United States, with special attention to the Francophone communities in Lawrence and Lowell, Mass. This service-learning course will consist of two classes on campus and one double-period class per week working with the Francophone communities in our neighboring cities. In addition to writing daily in a journal, students will be expected to present a final project documenting a case study or a particular topic of the course.

*Prerequisite: Enrollment in FREN-400 for the winter term*

### FREN-420/0 Crossing Cultures
(a yearlong commitment)

This course, conducted entirely in French, includes conversation practice, vocabulary acquisition, grammar exercises, and essay writing in the context of cross-cultural themes in literature and movies.

Fall term—The class studies the complex relationship between France and Algeria in Albert Camus's novel *L'Etranger* and Gillo Pontecorvo's movie *La Bataille d'Alger*.

Winter term—The relationship between France and Germany provides the cultural background for *La Grande Illusion*, *Le Silence de la Mer*, and *Le Dernier Métro*.

Spring term—*Persepolis* pursues with humor the gender themes associated with coming of age in Iran and France. Texts include excerpts from Simone de Beauvoir's *Le Deuxieme sexe*, and Marjane Satrapi's *Persepolis*, an autobiographical French graphic novel set in Iran and France, and the 2007 movie *Persepolis*, directed by Marjane Satrapi and Victor Paronnaud.

### FREN-450/1 History of France: 1610–1815
(F)

Four class periods. This course will explore the creation of unified France from the beginning of the reign of Louis XIII through the end of the First Empire. Emphasis will be on the final consolidation of power under Louis XIV, the succeeding years, the tumultuous years of the French Revolution, and the First Empire under Napoleon I. Emphasis will be placed not only on historical events, but on their influence on the French art, music, and architecture of the time.

### FREN-460/2 History of France: 1815–1945
(W)

Four class periods. This course will focus on the history and culture of France from the defeat of Napoleon I until the end of World War I, with emphasis on the prolonged struggle to institute democracy, the development as an industrialized nation with pressures for social reform, and France's grandeur as a colonial power and as a center for the arts. Particular attention will be paid to the study of French impressionism and the other dominant schools of art, literature, and music.

### FREN-470/3 Contemporary French Civilization
(S)

Four class periods. This course deals with aspects of contemporary French civilization such as the family, the school system, politics, gender roles, art, and popular culture. The emphasis is on learning about culture comparatively through the discussion of articles, films, and comic strips. The course includes research on the Web and e-mail with French students.

### FREN-500/1
### FREN-500/2 Civilization of France and
### FREN-500/3 the Francophone World

Open to students who have completed fourth-level French and to qualified new students, this French history, geography, and civilization course is designed to address multidisciplinary issues concerning France and the Francophone world. There also are vocabulary, grammar, conversation, composition, and reading components. The choice of texts is generally determined by the class and the instructor. The course is intended to help students prepare for the Advanced Placement examination in French Language.

**FREN-520/0** **French Literature and Cinema**
(a yearlong commitment)

Five class periods. Open to students who have completed three terms of fourth-level French and to qualified new students. This course is primarily a seminar in which students share their interpretations of works studied in class discussions and oral presentations. It emphasizes the cultural and social contexts of major films and literary works so that class discussions often include current events of the French-speaking world. We read news articles and Web-based work. It also includes an introduction to the methodology of literary and argumentative papers in French and meets the requirements of the Advanced Placement examination in French Language. The syllabus may include works by Molière, Flaubert, Rostand, Pagnol, Ionesco, Sartre, Begag, or Nothomb. Films range from the new wave to classic comedies and contemporary features. Film adaptations also may be studied along with the original novel (i.e., Marcel Pagnol's *Manon des Sources*).

**FREN-600** **Modern Literature**
(not offered in 2009–2010)

Two two-hour class periods. A seminar course open to students who have completed 500-level French or the equivalent. The course studies modern novels, plays, poetry, and films. The student may write and/or perform a play. The books studied may include *La Peste,* Camus; *Un Amour de Swann,* Proust; *La Vie devant soi,* Ajar; *La P...respectueuse,* Sartre; *Coq de Bruyère,* Tournier; and *La Civilisation, ma Mère,* Chraïbi. Films recently studied include *Diabolo Menthe,* Kurys; *Rouge,* Kieslowski; and *Manon des Sources,* Pagnol.

# GERMAN

German is spoken in four countries with diverse cultural, political, and economic traditions: Austria, the Federal Republic of Germany, Liechtenstein, and Switzerland. It is also the mother tongue of significant minorities in neighboring countries. Among Europeans, in fact, the approximately 98 million native speakers of German greatly outnumber those of English, French, Italian (58–60 million each), or Spanish (36 million). In business, diplomacy, and tourism, German stands second only to English in Western Europe, and in Eastern Europe it holds first place. It is the language of many of modern history's most notable writers, scientists, musicians, and philosophers, among them Nietzsche, Beethoven, Bach, Einstein, Freud, Goethe, and Mozart. As English is a Germanic language, the study of German is quite accessible for English speakers. No prior world language experience is necessary to begin the study of German. Many students find the study of German enhances their comprehension of English grammar and gives them a unique insight into the English language.

The department offers a five-year course of study in reading, writing, and speaking German. Digital lab materials, most of which are available to students over the Web, and contemporary films supplement language immersion in the classroom. Students who complete *GERM-300* with an honors grade are prepared to take the College Board Subject test, while completion of *GERM-420* or all three terms of *GERM-400* with an honors grade prepares students for the Advanced Placement exam. Students at the second, third, and fourth levels also have the opportunity to participate in the National German Exam as well as the American Association of Teachers of German three-week summer study–home stay program in Germany.

**GERM-100/0** **First-Level German**
(a yearlong commitment)

Five-hour course. A yearlong elementary course in speaking, reading, writing, listening comprehension, and culture. No previous experience in German or any other world language is needed to enroll in this course. *GERM-100* offers significant daily structure and support in order to facilitate successful language learning. Current text: *Deutsch Aktuell 1,* 5th edition, by Kraft, supplemented by digital lab exercises, contemporary films, songs, and adapted short stories.

**GERM-150/5** **Accelerated First-Level German (T2)**
(a two-term commitment)

Five class periods. Open to students who have completed the fall term of *GERM-100* with distinction and who have been recommended by their instructor. Superior work in this course enables students to enter *GERM-250* the following fall, followed by *GERM-300* in the winter and spring terms, thereby completing three years of the study of German in two years. An accelerated course in grammar, speaking, listening comprehension, reading, and culture, this course may require more than the standard four to five hours of homework per week. Current texts: *Deutsch Aktuell 1* and *2,* by Kraft, supplemented by video, digital lab exercises, contemporary films, poems, songs, and adapted short stories.

**GERM-200/0** **Second-Level German**
(a yearlong commitment)

Open to students who have successfully completed *GERM-100* or its equivalent. The study of basic grammar, conversation, and reading skills is continued along with the introduction of theme writing. Current texts: *Deutsch Aktuell 2,* Kraft; *Emil und die Detektive,* Kästner; supplemented by digital lab exercises, contemporary films, songs, and adapted short stories

**GERM-250/1 Accelerated Second-Level German**

Five class periods. Open to students with strong learning skills who have completed *GERM-150* or its equivalent with distinction. This accelerated course covers the spring term *GERM-200* syllabus with the addition of intensive grammar review and writing. This course may require more than the standard four to five hours of homework per week. Successful completion of this course qualifies students to enter *GERM-300* in the winter term. Current text: *Emil und die Detektive*, by Eric Kastner, supplemented by movies and digital lab exercises.

**GERM-300/0 Third-Level German**
(a yearlong commitment)

Four hour course. Open to students who have successfully completed *GERM-200* or *GERM-250* or its equivalent. This course develops the language skills in speaking, listening comprehension, reading, and writing through the introduction of German texts in the original. Greater emphasis on classroom discussion as well as short essay writing is introduced. Students are introduced to a wide variety of authors and genres, including *Biedermann und die Brandstifter*, Frisch; *Das fliegende Klassenzimmer*, Kastner; and a selection of short stories and poems. A short theatrical presentation in German complements other classroom work. Digital lab exercises, contemporary films, and songs supplement the reading. Students who complete *GERM-300* with an honors grade are prepared to take the College Board Subject test. Additional practice tests are recommended.

**GERM-400/1**
**GERM-400/2**
**GERM-400/3 Fourth-Level German**

Five-hour course. Open to students who have successfully completed *GERM-300* or its equivalent. This course is identical to the yearlong course *GERM-520 (Advanced Placement German)*. Students who are unsure of their commitment to taking the yearlong AP course should enroll in this course as it is term-contained and can be taken for one, two, or all three terms. Students who complete all three terms of *GERM-400* with an honors grade are well prepared to take the AP exam in May.

**GERM-520/0 Advanced Placement German**
(a yearlong commitment)

Five-hour course. Open to students who have successfully completed *GERM-300* or its equivalent. Students are exposed to a variety of German works in the original, including poems, plays, short stories, novels, and accounts of current events. Authors currently read: Brecht, Funke, Dürrenmatt, Kafka, Rilke, and Zweig. Vocabulary expansion, increased oral fluency through classroom discussion, and written accuracy through short essays are central to this course. Selective review of advanced grammar topics is incorporated as needed. Students who complete this course with an honors grade are well prepared to take the AP exam in May.

Fall term—Dürrenmatt's play *Der Besuch der alten Dame*, concluding with a short theatrical performance.

Winter term—Novel and AP preparation.

Spring term—Short stories, continued AP preparation, and optional participation in the Mount Holyoke German Theatre Festival.

**GERM-600/1**
**GERM-600/2**
**GERM-600/3 Advanced Topics in German**

Four class periods. Open to students who have successfully completed three terms of fourth-level or AP German, or their equivalent, this course varies with the needs of the class. It is usually a seminar in the analytical reading and discussion of German classics. Frequent writing of greater length is expected. A term paper or student-designed independent project replaces the final exam. Authors currently read: Brecht, Goethe, Kafka, Dürrenmatt, Richter, Lenz, and Zweig.

## GREEK

Through the study of Greek, the Department of Classics offers students a direct entry into Greek literature. The Greek alphabet is easily mastered in the first few class meetings, and students quickly discover that the poetic and expressive qualities of Greek language and literature stimulate the imagination and illuminate the early political and intellectual development of the Mediterranean basin. The regular sequence in Greek is *GREK-100*, *200*, *300*, and *400*, though students wishing to accelerate may want to consider *GREK-150* followed by *GREK-300*, with the permission of the department.

**GREK-100/0 First-Level Greek**
(a yearlong commitment)

Five class periods. The course introduces the student directly to the classical Greek of Periclean Athens through a series of readings that present not only the vocabulary, forms, and syntax of the language, but also the thoughts, feelings, and actions that characterize Greek culture. Though preliminary selections are necessarily simplified, within the first year students are reading excerpts in their original form from various Greek authors.

**GREK-130 Introduction to Greek**
(F)

Four class periods. This course is for students whose curiosity for the Greek language and literature has been aroused by their studies in other areas. For students who plan some day to study Russian or German, this course provides an excellent introduction into the intricacies of a highly inflected language. The student is also treated to an inside preview of a literature that, over the centuries, has provided inspiration and models for the literature of the Western World. It is a term-contained course, but students wishing to continue with Greek will have the opportunity to do so.

**GREK-150/0** **First- and Second-Level Greek, Intensive**
(a yearlong commitment)

Five class periods. The course is open to Seniors, Uppers, and others, with the permission of the department. It covers in one year the essential material of *GREK-100* and *GREK-200,* and basic forms and structure, along with ample selected readings from various Greek authors.

**GREK-200/0** **Second-Level Greek**
(a yearlong commitment)

Five class periods. This course continues the format of *GREK-100,* with further systematic development of reading skills and control of vocabulary, forms, and syntax through the medium of more advanced selections from the Greek masterpieces, always with the purpose of understanding the spirit of the people who produced them.

**GREK-300/0** **Third-Level Greek: Iliad and Odyssey**
(a yearlong commitment)

Four class periods. Students will study selected works of Homer, Herodotus, and Plato.

**GREK-400/1**
**GREK-400/2** **Fourth-Level Greek: Philosophy and History,**
**GREK-400/3** **Tragedy, Lyric**

Four class periods. Ancient concepts of justice and morality are examined through the works of Plato and Thucydides. Human tragedy is explored in a play of Sophocles or Euripides. One term is devoted to the study of emotion and self-expression in the Greek lyric poets.

## JAPANESE

**JAPA-100/0** **First-Level Japanese**
(a yearlong commitment)

Five class periods. Open to all students. Seniors may take the course, but in situations of high enrollment, priority will be given to younger students to fulfill language requirement. Students will learn to express themselves in a variety of conversational situations and to read and write *hiragana, katakana,* and about 15 *kanji,* or Chinese characters. Classroom instruction will be based on *Adventures in Japanese, Book 1,* and its corresponding workbook. Students will learn not only the basic grammatical structures but also important elements of Japanese culture.

**JAPA-130** **Introduction to Japanese**
(not offered in 2009–2010)

Four class periods. This course is designed for students who are thinking of traveling to Japan and/or studying Japanese as a second language at Andover or in college. In addition to developing survival-level speaking skills, students will learn to read and write using *katakana, hiragana,* and 50 to 75 *kanji,* or Chinese characters. Students also will sing and perform short skits, and will follow at least one popular animated film in Japanese. Selections from the textbook *Japanese for Busy People,* karaoke songs, audio and video tapes, visits by Japanese-speaking guests, and materials developed by the instructor will support classroom instruction. In the last weeks of the course, students will research a social, cultural, or historical topic in which they are personally interested and then present it to their classmates.

**JAPA-200/0** **Second-Level Japanese**
(a yearlong commitment)

Five class periods. Open to students who have successfully completed first-level Japanese or its equivalent. A continuation of *JAPA-100,* the instruction will be based on *Adventures in Japanese, Book 2,* and its workbook. In this course there is an increased emphasis on grammar and an additional 150 *kanji.*

**JAPA-300/0** **Third-Level Japanese**
(a yearlong commitment)

Four class periods. Open to students who have successfully completed second-level Japanese or its equivalent. Instruction is given based on *Adventures in Japanese, Book 3,* and its workbook. Emphasis is placed on more conversational practice using the previously learned grammar and more advanced new grammar. Additional emphasis is placed on a significant increase in kanji characters. Students are expected to learn an additional 150 *kanji* by the end of the course.

**JAPA-400/0** **Fourth-Level Japanese**
(a yearlong commitment)

Four class periods. Open to students who have successfully completed third-level Japanese or its equivalent. Using the advanced textbook of *Adventures in Japanese, Book 4,* and its workbook, students will learn to express themselves more creatively and to communicate with status-appropriate word usage. Students will learn an additional 150 *kanji* by the end of the course. Emphasis is placed on more advanced Japanese culture and understanding Japanese history and values. Projects include interviews, research, and the final papers.

**JAPA-520/0** **AP Japanese Language and Culture**
(a yearlong commitment)

This course is modeled on the AP syllabus and is designed to be comparable to college/university Japanese courses where students complete approximately 300 hours of college-level classroom instruction. Like the corresponding college courses, the AP course supports students as they develop the productive, receptive, and cultural skills necessary to communicate with native speakers of Japanese. Students' proficiency levels at the end of the course are expected to reach the intermediate-low to intermediate-mid range, as described in the American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines.

**JAPA-600/1**
**JAPA-600/2**
**JAPA-600/3** **Advanced Topics in Japanese**

Four class periods. This course focuses on the development of additional *kanji*, and on vocabulary expansion through the study of Japanese newspapers, short stories, and a feature-length film. Emphasis is placed on students' listening comprehension and speaking proficiency.

*Prerequisite: A successful completion of JAPA-400 and/or the approval of the instructor.*

# LATIN

The Department of Classics offers students a direct entry into the traditional Latin literary curriculum while at the same time providing students with an opportunity to develop a more sophisticated historical and international perspective. Whenever possible, traditional language study is supplemented with readings in English that address both ancient and modern cultural concerns.

**LATN-100/0** **First-Level Latin**
(a yearlong commitment)

Five class periods. The purpose of the course is to teach students the basic features of the Latin language and of Roman culture in relation to other cultures, e.g., family life and societal relationships, slavery, travel, sports, life in the big city, entertainment, and education. Students learn the traditional forms and syntax. All six tenses, indicative and passive, are covered, as well as all five declensions of nouns, three declensions of adjectives, and the standard pronouns. There is extensive practice in recognizing endings of nouns, adjectives, pronouns, and verbs, as well as case uses and normal Latin sentence structures, with the goal of mastering basic techniques of accurate translation and comprehension of Latin sentences and stories. Students complete the textbook *Jenney's First Year Latin*, then study *Jenney's Second Year Latin* up through the ablative absolute.

**LATN-130** **Introduction to Latin**
(F-S)

Five class periods. Comparable to the first term of *LATN-150*, but with less depth of coverage, this one-term course is for students seeking an introduction to the Latin language or those whose studies in other languages (including English) have aroused their curiosity about the workings of languages (grammar, syntax, and vocabulary). It offers special profit and fascination to students of French, Spanish, and Italian, since it gives a wider perspective on much of what they already know. For students who plan some day to study Russian or German, it serves as an introduction to the workings of highly inflected languages. It is a term-contained course, but students wishing to continue with Latin will have the opportunity to do so.

**LATN-150/0** **First- and Second-Level Latin, Intensive**
(a yearlong commitment)

Five prepared class periods. This course covers in one year the essential elements of *LATN-100* and *LATN-200*.

**LATN-200/0** **Second-Level Latin**
(a yearlong commitment)

Five prepared class periods. During the fall, the linguistic and cultural approach of *LATN-100* is continued as the class reviews and completes the basic grammar (including participles, subjunctives, and indirect statements) and reads about other aspects of Roman life. In the winter and spring, students read selections from Caesar, Livy, Ovid, and Apuleius' tale of *Cupid and Psyche*.

**LATN-300/0** **Third-Level Latin: Livy, Catullus, Cicero, Vergil**
(a yearlong commitment)

Four prepared classes, all single periods. Students begin the fall with a thorough review of the Latin language in conjunction with correlated reading passages. In the latter half of the fall, students read selections from Livy or Cicero. In the winter, students read the lyric love poetry of Catullus and selections from Cicero's speech, *Pro Caelio*, defending one of Catullus's former friends against charges brought by the woman to whom Catullus wrote his most famous poems. In the spring, students read selections from Book II of Vergil's *Aeneid*, the story of the Trojan Horse and the destruction of Troy, a heroic backdrop for very human struggles of duty and loyalty among women and men, parents and children, leaders and followers, humans and their gods.

## ADVANCED COURSES

*LATN-520V* and *LATN-520L* (Lyric, Horace, and Catullus) are open to students who have completed *LATN-300* and have met other criteria set by the Department of Classics. Although students normally read Vergil *(LATN-520V)* the year after taking *LATN-300* and Latin lyric (Horace and Catullus, *LATN-520L)* the year after reading Vergil, students completing *LATN-300* may sign up for *LATN-520L* on a space-available basis, preference being given first to all completing *LATN-520V*, then to Uppers completing *LATN-300* with honor grades, then to others at the discretion of the Department of Classics. Students may not switch between *LATN-520V* and *520L* during the year.

**LATN-520V/0** **Vergil**
(a yearlong commitment)

Five prepared class periods. Students read the entire *Aeneid* in English and substantial selections of Books I, IV, and VI in Latin, examining Vergil's literary form and technique, as well as the philosophical and political dimensions of his age. Book II, which students will have read in

the spring of *LATN-300,* is reviewed quickly. Book I frames Rome's 1,000-year ascendancy in the rivalries of divine wills. Book IV tells the story of the tragic conflict between Aeneas' love for Queen Dido and his obligation to imperial Roman destiny. Book VI features Aeneas' descent into the underworld to gain prophetic visions of Rome's future greatness. Brief selections from Books VII–XII, the "Roman Iliad," round out the readings for the year.

*Prerequisite: A grade of 5 or higher in LATN-300 or permission of the department.*

**LATN-520L/1**
**LATN-520L/2**
**LATN-520L/3 Horace, Catullus**

Four prepared class periods. In the fall, students come face to face with the brilliance, passion, and candor of Catullus's lyric genius. In the winter term, they study the lyric poetry of Horace, experiencing firsthand his *curiosa felicitas,* admired and celebrated by other poets for 2,000 years. In the spring, students learn to compare and contrast these two monumental literary figures.

*Prerequisite: A grade of 5 or higher in LATN-300 or permission of the department.*

# RUSSIAN

With the demise of the Soviet Union and resulting rapid expansion in East-West activity, the ability to communicate in Russian and knowledge of Russian culture have lost none of their importance. At the beginning of the 21st century, there are more contacts now with Russia and countries of the former Soviet Union than ever before. Not only are American business, science, and technology clamoring for Russian speakers to work in and with the new Russia, but Russian remains the *lingua franca* in all the former Soviet republics, making it extremely important now for national security reasons as well.

No prior world language experience is necessary to begin the study of Russian. Before studying Russian, many consider it strange and difficult, but its alphabet and vocabulary have the same sources as English, and it follows many of the same principles of grammar. Continuous oral, visual, and instructional use quickly make Russian familiar and enjoyable.

The Russian department offers a five-year course of study. This well-established program ensures confident progress in speaking, aural comprehension, reading, and writing. Elementary courses use a unique digital textbook to strengthen grammar skills and improve vocabulary learning. At the upper levels, students use Russian word processors for their compositions and the Web for research and course work. Video is used throughout to improve understanding of culture as well as language. Students who have had success in another world language or who have some prior experience with Russian are encouraged to consider taking *RUSS-150* after the fall term introduction. It is the policy of the World Language Division to use the target language exclusively in the classroom.

**RUSS-100/0 First-Level Contemporary Russian**
(a yearlong commitment)

Five class periods. A yearlong elementary course in speaking, listening, reading, and writing. Texts: all-digital textbook developed by the department for exclusive use at Phillips Academy; reference materials.

**RUSS-130 (s) A Short Course in Beginning Russian**

Four class periods. A term-contained introduction to speaking, reading, and writing Russian, using conversational text materials, this course enables students to feel comfortable with the somewhat different features of a Slavic language. It also gives a sound foundation for continuing courses in Russian language, history, and literature, whether at Andover or in college.

**RUSS-150/5 Accelerated First-Level Russian (T2)**
(a two-term commitment)

Five class periods. Open to students who have completed the fall term of *RUSS-100* with distinction and who have been recommended by their instructor. Superior work in this course enables students to enter *RUSS-250* in the fall, followed by *RUSS-300* in the winter and spring terms, thereby completing three years of Russian language in two years. An accelerated course in grammar, speaking, listening comprehension, reading, and culture, **this course may require more than the standard four to five hours of homework per week.** Texts: the same as those of *RUSS-100* and *RUSS-200.*

**RUSS-200/0 Second-Level Contemporary Russian**
(a yearlong commitment)

Five class periods. Completion of the elementary course with continued emphasis on active use. Texts: all-digital textbook developed by the department for exclusive use at Phillips Academy; reference materials.

*Prerequisite: Successful completion of RUSS-100.*

**RUSS-250/1 Accelerated Second-Level Russian**

Five class periods. Open to students with strong learning skills who have completed *RUSS-150* or its equivalent with distinction. This accelerated course completes the work of *RUSS-200* with the addition of intensive grammar review and writing. Successful completion of this course qualifies students to enter *RUSS-300* in the winter term. **This course may require more than the standard four to five hours of homework per week.** Texts: the same as those of *RUSS-200* and fall term of *RUSS-300.*

**RUSS-300/0 Third-Level Russian**
(a yearlong commitment)

Four class periods. Students will improve conversation and composition skills through work with selected 19th- and 20th-century short stories and with video materials. A review of problematic areas of grammar is integrated into the course. Work with video and audio materials in the Language Learning Center constitutes an important component of the course.

*Prerequisite: Successful completion of RUSS-200 or RUSS-250.*

**RUSS-400/1**
**RUSS-400/2**
**RUSS-400/3 Fourth-Level Russian**

Four class periods. Further work in conversation and composition. Over the course of the year, there is a transition from texts that are lightly adapted to texts in the original. The focus of materials in the winter and spring terms is the 20th century. The winter term is devoted to a single text; fall and spring terms examine shorter texts and video materials. Work with video and audio materials in the Language Learning Center constitutes an important component of the course.

*Prerequisite: Successful completion of RUSS-300*

**RUSS-520/0 Advanced Fourth-Level Russian**
(a yearlong commitment)

Five class periods. The core materials of the course are identical to those used in *Fourth-Level Russian*. In addition, however, one of the five weekly meetings will be devoted to preparation for the newly announced Advanced Placement Russian test. The additional material will be selected to reflect the structure of the AP exam. This course may require more than the standard four to five hours of homework per week.

*Prerequisite: Successful completion of RUSS-300 or permission of the department chair.*

**RUSS-600/1**
**RUSS-600/2**
**RUSS-600/3 Advanced Topics in Russian**

Four class periods. A central goal of this course is to provide students with an overview of the major themes and developments in the last two centuries of Russian literature and history. Students will be expected to integrate this knowledge into the base they have acquired in their previous Russian study. At the same time, students will work to improve their ability to diagnose their own language-learning strengths and weaknesses, and, where relevant, to plan their approach to the continued study of Russian at the college level. Current events are a major component of the spring term.

*Prerequisite: Successful completion of RUSS-400/3 or RUSS-520*

# SPANISH

The Department of Spanish offers a six-year course of study. Students who demonstrate unusual ability and interest during the first year are invited to join an accelerated sequence. The language of the classroom is Spanish, and extensive use is made of the Language Learning Center. Students learn to understand, speak, read, and write the language, and also are given a comprehensive introduction to the literature and culture of Spain and Latin America. To enhance a student's language experience, the opportunity to study in Zaragoza is offered through the School Year Abroad program. Information is available through the SYA program director. Upon completion of any fourth-level course sequence or combination, a student will be prepared to take the AP language exam.

**SPAN-100/1 First-Level Spanish**

Five class periods. This course is designed for those students who have had no previous world language experience. The course emphasizes listening comprehension and the use of basic conversational patterns of Spanish speech. Elementary grammatical and idiomatic structures are introduced, as well as appropriate reading material. All classwork is conducted in Spanish. (Text: *Descubre 1*)

**SPAN-110/1 First-Level Spanish**

Five class periods. This course is designed for those students who have had previous experience in Spanish or in another world language. The course emphasizes listening comprehension and the use of basic conversational patterns of Spanish speech. Elementary grammatical and idiomatic structures are introduced, as well as appropriate reading material. All classwork is conducted in Spanish. (Text: *Descubre 1*)

**SPAN-110/5 First-Level Spanish (T2)**
(a two-term commitment)

Five class periods. This course is a continuation of the first-level Spanish course for those students not enrolled in *SPAN-120 (Accelerated First Level Spanish)*. (Text: *Descubre 1*)

**SPAN-120/5 Accelerated First-Level Spanish (T2)**
(a two-term commitment)

Five class periods. Especially competent students will be recommended for this accelerated course at the conclusion of *SPAN-100/1* or *SPAN-110/1*. Superior work in *SPAN-120* enables recommended students to enter *SPAN-220*. *Descubre 2* serves as the primary text (see above) and is supplemented with reading selections and proficiency-oriented exercises.

**SPAN-200/0 Second-Level Spanish**
(a yearlong commitment)

Five class periods. Using the *Descubre 2* text, this course completes the introduction of grammar begun in the first yeat. Topics covered are imperfect, imperfect/preterite contrast, subjunctive, perfect tenses, future, and conditional. Extensive thematic vocabulary is integrated into each lesson. There are integrated video and audio programs by which the grammar and vocabulary are reinforced. Significant emphasis is placed on oral practice. Writing and reading skills are further developed. Various Latin American countries are studied.

**SPAN-220/0 Accelerated Second-Level Spanish**
(a yearlong commitment)

Five class periods. This is an accelerated second-year course that develops communicative competence, and provides intensive reading and writing practice. At least eight Latin American and Spanish short stories are read in the first trimester, followed by the theatrical play *La Muerte y la doncella* in the second trimester, and *Relato de un naufrago* in the third trimester. Advanced concepts of grammar and idiomatic expressions are studied and put into practice in three-page essays. In order to work on pronunciation and speaking proficiency, PowerPoint and oral presentations are required, as is acting out specific scenes from the theatrical play. Students normally must maintain an honors grade to remain in the course. There are at least three tests per trimester, not including final exams. This course enables students, upon departmental recommendation, to enroll in a 400/420-level course. Open to students who have completed *SPAN-120* with distinction and other qualified students with departmental permission.

**SPAN-300/0 Third-Level Spanish**
(a yearlong commitment)

Four class periods. During the fall term, students read short stories, testimonies, and poems of diverse Hispanic traditions that explore notions of family, individual and collective identities, and personal and social relationships. These texts also serve as structural and thematic models to vatious written exercises and other class activities.

The primary objective of the winter term is to expose students to a challenging and sophisticated litetary text, *Crónica de una Muerte Anunciada* (Chronicle of a Death Foretold), while enforcing their structural skills and communicative competence through a series of grammar, vocabulary, and comprehension exercises based on the novel.

In the spring, students read *Las Bicicletas Son Para el Verano* (Bicycles Are for Summer) and a play about the Spanish Civil War by a contemporary Spanish playwright, and then perform selected scenes from this work.

## ADVANCED COURSES

**SPAN-400/1**
**SPAN-400/2 Current Events and Multimedia**
**SPAN-400/3 Approaches to the Hispanic World**

Four class periods.

Fall term—*(Hispanic America)*—Students will refine speaking, writing, and listening skills in Spanish and the ability to express current issues through a cultural context. This course will use canonical Latin American literary texts, film, and journalism in order to provide a basis to discuss current and historical issues of four Latin American countries: Argentina, Chile, Colombia, and Mexico. Furthermore, the course will *begin* a comprehensive review of basic to advanced grammar structures for students thinking about taking the various national Spanish exams. Class requirements include three essays with subsequent corrections, three tests (not including the final exam), and a class presentation made in PowerPoint. Daily class participation is essential.

Winter term—*(Spanish and Latin American Film)*—Through the study and analysis of various films from Spanish-speaking countries, students further develop oral and written proficiency in the language. Representative cinematic works of Cuba, Spain, Argentina, and Mexico serve as an artistic medium for discussion of historical, cultural, and political issues. These films serve to enhance students' knowledge of the complexity and richness of Hispanic cultures. In addition to weekly tests on vocabulary and general comprehension of the films, students will produce an original script and a short video at the end of the term. Students also will enhance their writing by creating four essays based on issues presented on the films. The study of grammar will concentrate on the more challenging structures for English speakers, continuing the grammar review with systematic exercises that were started in the previous *SPAN-400/1.* Daily class participation is essential.

Spring term—*(Hispanic Caribbean)*—Students will refine speaking and writing through the analysis of poetry and short stories of select Caribbean authors. This course will use canonical Caribbean poetry, short stories, film, music, and journalism in order to provide a basis to discuss and analyze current and historical issues of Puerto Rico and Cuba. In addition, the course will *complete* the review started in the fall and winter trimesters of basic to advanced grammar structures. Class requirements will include two essays with subsequent corrections, a class presentation made in PowerPoint, a midterm exam, and a final exam. Daily class participation is essential.

**SPAN-401/1**
**SPAN-401/2** **Introduction to**
**SPAN-401/3** **Hispanic Literature**

Four class periods. Each trimester the class aims to develop language skills through reading, discussion, oral presentations, and regular writing assignments centered around major writers and texts of the contemporary Hispanic world. This course also emphasizes some of the finer Spanish grammar points and idiomatic expressions.

Fall term—Students will be exposed to short stories by contemporary Latin American and Spanish authors as varied as Carlos Fuentes, J.L. Borges, Gabriel García Márquez, among others.

Winter term—In the winter, the focus is on Spanish and Spanish American drama and contemporary Hispanic poetry.

Spring term—Students will read selected literary short novels from the Hispanic world.

**SPAN-500/1** **Current Issues in the Spanish-Speaking World**

Three class periods. Current articles from periodicals of the Hispanic world—similar in content and format to *Time* magazine—provide the context for the review and practice of the more complex structures of the language and for vocabulary expansion. In addition to writing assignments based on the articles, students are evaluated on their aural comprehension and oral proficiency *once a week* in the Language Learning Center. In the last two weeks of the term, the focus shifts to a contemporary film from Spain or Latin America as a basis for (a) the mastery of colloquial speech patterns and current idiomatic expressions, and (b) the analysis of social and/or political issues in the Spanish-speaking world.

**SPAN-500/2** **Film and Narrative**

Three class periods. Through a series of short stories, films, videotaped scenes, and a novel, this course focuses on childhood perceptions of the adult world in different areas of the Hispanic world. The universal aspects of childhood—those that transcend cultural or geographical boundaries—and those experiences that stem from specific child-raising practices or societal attitudes toward the child are explored through a series of analytical and creative writing assignments. Role playing and oral/aural exercises in the Language Learning Center complement these assignments.

*Prerequisite: Enrollment in the fall trimester of SPAN-500, or permission of the chair of the Spanish department.*

**SPAN-500/3** **Advanced Spanish Language**
**(s)** **In the Lawrence Community**

In partnership with the schools of neighboring Lawrence, this course focuses on the reading and writing skills of younger students living in a bilingual, bicultural world. Phillips Academy students meet three times per week—once in Lawrence for one hour mentoring sessions, and twice on campus to prepare their lesson plans and review the progress of their mentees. A research paper is required. Limited enrollment.

*Prerequisite: Enrollment in a fifth-level Spanish course in the previous two trimesters, or permission of the department chair.*

See also *Latin American Studies (HIST-SS535)*, which is offered every other year.

**SPAN-520/0** **Advanced Topics in Spanish**
(a yearlong commitment)

Four class periods. This course seeks to provide knowledge of the Hispanic contemporary world by looking at its major transformative historical, cultural, literary, socio-economic and political milestones of the last century. In analyzing these major Hispanic events, students will apply critical thinking and analytical reasoning while developing and perfecting Spanish written and oral communication. By employing a wide range of tools such as historical documents, news articles, literary texts, art works and general economic principles, the course aims to foster integrative learning as students develop the ability to use applied knowledge in addressing real-Hispanic-world settings. The major events to be studied are: the Spanish American War, the Mexican Revolution, Hispanic Dictatorship in context of the Cold War and Latin American revolutions, as well as emerging Hispanic-world markets and recent economic and political treaties and alliances, such as NAFTA and Mercosur.

# Faculty & Administration

# SELECTED ADMINISTRATORS *2009–2010 Academic Year*

## OFFICE OF THE HEAD OF SCHOOL

Barbara Landis Chase
*Head of School*
A.B., M.L.A.

Rebecca M. Sykes
*Associate Head of School*
A.B., M.S.W.

## OFFICE OF THE DEAN OF FACULTY

Temba T. Maqubela
*Assistant Head for Academics and Dean of Faculty*
B.S., M.S.

Susan R. McCaslin
*Associate Dean of Faculty*
A.B., M.T.S.

## OFFICE OF THE DEAN OF STUDIES

John E. Rogers
*Dean of Studies*
B.A., A.M.

Elizabeth G. Korn
*Associate Dean of Studies and Registrar*
B.A., Ed.M., Ed.D.

Kathryn A. Dolan
*Assistant Dean for Advising*
B.S., M.Ed.

## OFFICE OF THE DEAN OF STUDENTS AND RESIDENTIAL LIFE

Paul D. Murphy
*Dean of Students and Residential Life*
B.A., M.S.T.

Carlos A. Hoyt, Jr.
*Associate Dean of Students and Residential Life*
B.A., M.A.

Elisa M. Joel
*Abbot Cluster Dean*
B.A.

Clyfe G. Beckwith
*Flagstaff Cluster Dean*
B.A., M.S., Ph.D.

Aya S. Murata
*Pine Knoll Cluster Dean*
B.A., A.M.

Chad A. Green
*West Quadrangle*
*North Cluster Dean*
B.A., M.T.S.

Peter D. Washburn
*West Quadrangle*
*South Cluster Dean*
B.A.

## BUSINESS OFFICE

Stephen D. Carter
*Chief Operating & Financial Officer*
Sc.B., M.A.L.S.

## OFFICE OF ADMISSION AND FINANCIAL AID

Jane Foley Fried
*Assistant Head for Enrollment, Research & Planning and Dean of Admission*
A.B., M.A.

James F. Ventre
*Director of Financial Aid and Admission Operations*
A.B.

William D. Leahy
*Senior Associate Dean of Admission*
B.A.

Stephen W. Carr
*Associate Dean of Admission*
B.A.

Kevin E. Graber
*Assistant Dean of Admission*
B.A.

Elisa M. Joel
*Associate Dean of Admission and Abbot Cluster Dean*
B.A.

Vivien V. Mallick
*Associate Dean of Admission*
B.A.

José W. Powell
*Assistant Dean of Admission and Director of Student of Color Recruiting*
B.S.

Stephen A. Silversides
*Assistant Dean of Admission*
B.A.

Marisa C. Zepeda
*Assistant Dean of Admission*
B.S.

## OFFICE OF ACADEMY RESOURCES

Peter R. Ramsey
*Secretary of the Academy*
B.A.

Deborah B. Murphy
*Director of Alumni Affairs*
B.A., M.Ed.

David A. Flash
*Director of Gift Planning*
B.A.

Luanne M. Kirwin
*Director of Development*
B.A., A.L.M.

Tracy M. Sweet
*Director of Academy Communications*
B.A.

Patricia A. Diodati
*Director of Information Services*

Ann C. Harris
*Director of Class, Reunion, and Parent Giving*
B.A., M.B.A.

Christine Atwood
*Campaign Director*
B.A., M.S.

## OFFICE OF COMMUNITY AND MULTICULTURAL DEVELOPMENT

Linda C. Griffith
*Dean of Community and Multicultural Development*
B.A., M.Ed.

Raj R. Mundra
*Assistant Dean of Community and Multicultural Development*
B.A., M.A.

## ATHLETIC DEPARTMENT

Michael J. Kuta
*Director of Athletics*
B.S.

# FACULTY & ADMINISTRATORS *2008–2009 Academic Year*

The date following the name indicates the year the person joined the Andover faculty.

**Tracy Elizabeth Ainsworth 2002**
*Instructor in History and Social Science*
B.A. Princeton University;
M.A. University of Colorado

**Yasmine Bell Allen 2000**
*Instructor in Spanish*
B.A. DePauw University;
M.A. Purdue University

**Fernando Rafael Alonso 2005**
*Director of (MS)²;*
*Instructor in Mathematics*
B.S. Cornell University

**Max Charles Alovisetti 1986**
*Chair of the Psychology Department;*
*Director of Psychological Services;*
*Instructor in Psychology*
B.A., M.S. City College of N.Y.;
Ph.D. University of Rhode Island

**John Warren Anderson 2002**
*Director of College Counseling*
B.A. Colgate University; M.Ed.
University of New Hampshire

**Elizabeth Grace Aureden 1991**
*Chair of the Music Department;*
*Instructor in Music*
B.M., M.M. Eastman School of Music;
Ed.D. Harvard University

**Vincent Bede John Avery 1976**
*Instructor in Philosophy and*
*Religious Studies on the Independence*
*Foundation Teaching Endowment No. I*
S.T.L. Gregorian University; S.T.D.
Academia Alphonsiana, Rome

**Bruce Wilson Bacon 1994**
*Instructor in Theatre*
B.A. Amherst College;
M.F.A. Yale School of Drama

**Seth Burton Bardo 1981**
*Instructor in English on the Walter*
*Scott Leeds Teaching Foundation*
B.A. Yale University;
M.A.T. Harvard University

**Holly A. Barnes 2000**
*Instructor in Music*
B.M. Indiana University; M.M.
University of Southern California;
M.M. Boston University

**Amy Barnosky 2008**
*Intern in Graham House*
*Counseling Center*
B.S. Providence College;
M.A. Boston College

**Donald Thompson Barry 1980**
(on sabbatical, spring term)
*Instructor in Mathematics*
B.A. Carleton College;
M.Div. Yale Divinity School

**Roxanne Scott Barry 1995**
*Complementary House*
*Counselor; Academic Advisor*
B.A. Carleton College;
M.El.Ed. Goucher College

**Clyfe Gordon Beckwith 1992**
*Dean of Flagstaff Cluster;*
*Instructor in Physics*
B.A. Dartmouth College;
M.S., Ph.D. Boston College

**Louis Michael Bernieri 1977**
*Instructor in English; Andover*
*Bread Loaf Coordinator*
A.B. Harvard University;
M.A. Middlebury College

**Carl Walker Bewig 1986**
*Associate Director of College Counseling*
B.A. Oberlin College; M.A.Ed.
Washington University (St. Louis)

**John Everett Bird 2007**
*Instructor in English*
B.A., M.A., M.Phil.
Columbia University

**Kathryn A. Birecki 1984**
*Athletic Trainer*
B.S. Central Connecticut
State University

**Jill Elizabeth Bouyea 2005**
*Assistant Dean of Admission*
B.A. Bowdoin College

**Gail Chandler Boyajian 2001**
(on leave of absence, fall term)
*Instructor in Art–Architecture*
B.A. Tufts University;
M.A. Arch. Massachusetts
Institute of Technology

**John Paul Bravo 2007**
*Athletic Trainer*
B.A. Northwestern University

**Suzanne Elizabeth Buckwalter 2001**
*Chair of the Mathematics Department;*
*Instructor in Mathematics*
B.A. University of Northern Iowa;
M.S. Northwestern University

**Kevin Francis Cardozo 1992**
*Chair of the Chemistry Department;*
*Instructor in Chemistry on the*
*Francis C. Robertson Bicentennial*
*Instructorship*
B.A. Haverford College

**Stephen Wentworth Carr Jr. 2002**
*Associate Dean of Admission*
B.A. Amherst College

**Catherine Jane Carter 2001**
*Instructor in Classics on the*
*Ansin Family Instructorship*
B.A. Grinnell College;
J.D. University of California–Berkeley;
M.A. Boston University

**Stephen Douglas Carter 1980**
*Chief Financial Officer on the*
*Beinecke Foundation for the*
*Chief Financial Officer*
Sc.B. Brown University;
M.A.L.S. Wesleyan University

**Paul Davis Cernota 1999**
*Instructor in Chemistry; Advisor*
*for Gay, Lesbian & Bisexual Issues;*
*Scheduling Officer*
A.B. Princeton; Ph.D. University
of California

**Barbara Landis Chase 1994**
*Head of School on the Foundation*
*in Honor of John P. Stevens Jr.;*
*Instructor in History & Social Science*
A.B. Brown University;
M.L.A. Johns Hopkins University

**Deborah Marie Chase 2007**
*Instructor in English*
B.A. Colgate University;
M.A. Middlebury College

**Evanice Maria Cirelli 2003–2005, 2008**
*Complementary House Counselor*

**Peter Michael Cirelli 1994**
*Instructor in Music*
B.M. New England Conservatory
of Music

**Charles Roger Francois Clerc 2005**
*Chair of the French Department;*
*Instructor in French*
B.A. University of Burgundy;
M.A., Ph.D. University of Paris

**Andrew James Cline 1979**
*Instructor in Mathematics on the*
*Frederick W. Beinecke Teaching*
*Foundation*
B.A. College of Wooster;
M.A.L.S. Wesleyan University

**Thomas Edward Cone III 1966**
*Instructor in Biology on the*
*Class of 1929 Teaching Foundation;*
*Director of PALS Program*
B.S. Trinity College;
M.A.T. Brown University

**Travis James Conley 2004**
*Chair of the Chinese Department;*
*Instructor in Chinese on the Mesics*
*Family Campaign Andover Instructorship*
B.A. Stanford University;
M.A. University of Washington

**Brian David Cox 1997**
*Head Trainer, Athletics*
*Instructor in Athletics*
B.S. Northeastern University

**Elaine Crivelli 1997**
(on leave of absence)
*Instructor in Art*
B.A. West Chester University
M.F.A. University of Delaware

**Stephanie Erin Curci 2004**
*Instructor in English on the Elizabeth Roger Instructorship*
A.B. Princeton University;
M.A. Brown University

**Mark Alan Cutler 2003**
*Instructor in Spanish*
B.A. St. Lawrence University;
M.A. Middlebury College

**Kathleen Mary Dalton 1980**
*Instructor in History and Social Science on the Cecil F.P. Bancroft Teaching Foundation, Co-Director, Brace Center*
B.A. Mills College, M.A.,
Ph.D. Johns Hopkins University

**Patricia Boyce Davison 2000**
*Director of the Academic Support Center, Coordinator of Student Disability Resources*
B.S. Fitchburg State College;
M.Ed. Cambridge College

**George Macnamara Dix 1972**
*Instructor in Spanish*
A.B. Brown University;
M.A. Middlebury College (Madrid);
M.A. Middlebury College (Paris)

**Marcelle Anne Doheny 1992**
*Instructor in History and Social Science on the Frederick W. Beinecke Teaching Foundation*
B.A. University of York, U.K.;
Postgraduate Certificate of Education, University of Oxford, U.K.

**Kathryn Ann Dolan 1990**
*Instructor in Athletics and Assistant Dean of Students*
B.S. University of New Hampshire;
M.Ed. Cambridge College

**Jeffrey Charles Domina 1999**
*Instructor in English*
A.B. Duke University,
M.A. University of Virginia

**Cesar Dominique Moreno 2008**
*Instructor in Spanish*
B.A. Universidad Complutense de Madrid

**Nan Dong 2007**
*Instructor in Chinese*
B.A. Beijing Foreign Studies University

**Peter Lawrence Drench 1986**
*Instructor in History and Social Science and Chair of the Department of History and Social Science on the Class of 1945 Teaching Foundation for the Chair of the History Department*
B.A. Cornell University;
M.A. Tufts University

**Cynthia J. Efinger 2003**
*Director of Student Activities*
B.A. University of Utah

**Mark Edward Efinger 1993**
*Instructor in Theatre*
B.A. Middlebury College;
M.F.A. University of North Carolina

**Karen June Farrell 2005**
*House Counselor*
B.A. University of Rhode Island;
M.A. Ball State University;
M.L.S. Syracuse University

**Patrick James Farrell 2004**
*Instructor in Mathematics on the Zukerman Fellowship for Teaching and Learning*
B.A. Amherst College;
M.S. University of Connecticut

**Brian David Faulk 2006**
*Instructor in Chemistry*
B.A. Stanford University;
A.M. Harvard University

**Martha Gourdeau Fenton 1994**
*Instructor in Athletics*
B.A. Bowdoin College;
M.M.S. Lesley College

**Anne Ferguson 2005**
*Senior Associate Director of College Counseling*
B.A. Denison University;
M.A. University of Akron

**Richard Tresch Fienberg 2008**
*Visiting Scientist on the Israel Family Foundation for Science Research*
B.A. Rice University; A.M., Ph.D. Harvard University

**Lanita Lashawn Foley 2006**
*Associate Director of College Counseling*
A.B. Stanford University

**David Usher Fox 2004**
*Instructor in English*
B.A. Bates College;
Ed.M. Harvard University

**Emma Lewinsohn Frey 2002**
*Instructor in History and Social Science*
B.A. Franklin and Marshall College
M.A.L.S. Wesleyan University

**Jane Foley Fried 1991**
*Assistant Head for Enrollment, Research and Planning, Dean of Admission on the Joshua Lewis Miner III Deanship of Admission Foundation*
B.A. Bowdoin College,
M.A. Tufts University

**Shawn Fulford 1989**
*Instructor in Mathematics*
B.S. William and Mary,
M.A. Duke University

**Mary Line Fulton 1985**
*Instructor in English on the R. Allen Keyworth Teaching Foundation*
B.A. Mount Holyoke College;
M.A. University of Virginia;
Ph.D. University of New Hampshire

**Claire Louise Gallou 2007**
*Instructor in French*
B.A., M.A. Paris 10; Ph.D. University of California–Los Angeles

**Rev. Anne Elizabeth Gardner**
*Director of Spiritual & Religious Life, Protestant Chaplain on the Protestant Chaplaincy Fund*
B.A. Fairfield University; M.Div. Harvard University

**Ellen Mary Glover 1991**
*Instructor in Mathematics*
B.A. Mount Holyoke College;
M.Ed. Harvard University

**Richard Bruce Gorham 2000**
*House Counselor*
B.A. University of Massachusetts;
M.A. Middlebury College

**Kevin Edward Graber 2008**
*Assistant Dean of Admission*
B.A. The College of Saint Rose; M.Ed. University of Massachusetts–Amherst

**Chad Allan Green 1996**
*Dean of West Quad North Cluster; Director of Community Service*
B.A. Lewis and Clark College,
M.T.S. Boston University

**Kathryn Lucier Green 1994**
*Instructor in Mathematics*
B.A. Boston University; M.S.T. University of New Hampshire

**Linda Carter Griffith 1990**
*Dean of Community and Multicultural Development; Instructor in English; Advisor to African-American and Latino Students*
B.A. Vassar College;
M.Ed. Cambridge College

**Maxine Stefania Grogan 1989**
*Dean of Summer Session Admission, Academic Advisor*
B.A. Merrimack College

**Christopher Jude Gurry 1974**
*Instructor in History and Social Science on the Martha Cochran Foundation*
A.B. Harvard College; M.A. Tufts University

**Jeremiah C. Hagler 2000**
*Instructor in Biology on the Schmertzler Instructorship*
B.A. University of California–Santa Cruz; Ph.D. Cornell University

**Mohammed F. Harba 2008**
*Instructor in Arabic*
B.A. Al Mustansiriya University, Iraq; M.A. Binghamton University

**Margaret Lucille Harrigan 1992**
*Instructor in Art*
B.F.A. Tufts University; M.F.A. University of Connecticut

**Tasha Maleka Hawthorne 2008**
*Instructor in English*
B.A. Bates College; M.A. Cornell University

**Kevin Patrick Heelan 1983**
*Instructor in Theatre and Dance*
B.A. St. Mary's College of Maryland; M.F.A. Smith College

**Victor William Henningsen III 1974–1979, 1985**
*Instructor in History and Social Science on the Independence Foundation Teaching Endowment #2*
B.A. Yale; M.A. Stanford; Ed.M., Ed.D. Harvard University

**Karina Elizabeth Hernandez-Guarniz 2005**
*Assistant Director of College Counseling*
B.A. Dartmouth College

**Matthew Curley Hession 2005**
(on leave of absence)
*Instructor in History and Social Science*
B.A. Bowdoin College

**Thomas Salkald Hodgson 1977**
*Chair of Philosophy and Religious Studies; Instructor in Philosophy and Religious Studies on the William M. Newman Teaching Foundation*
B.A. Williams College; M.A. Yale University

**Scott William Hoenig 2003**
*Instructor in Mathematics*
A.B. Bowdoin College; M.A. Boston University

**Leon Melvin Holley Jr. 1993**
*Instructor in Biology*
B.S. Howard University; M.A. Hampton University

**Yuko Hori 2005**
*Instructor in Chemistry and Mathematics*
B.A. Cornell; M.A. & Ph.D. University of California–Berkeley

**J. Andrew Housiaux 2007**
*Instructor in Philosophy and Religious Studies*
B.A. Columbia; M.T.S. Harvard Divinity School

**Carlos Alfonso Hoyt Jr. 2006**
*Associate Dean of Students*
B.A. Wesleyan University; M.S.W. Boston University School of Social Work

**Jacques L. Hugon 2001**
*Instructor in Mathematics*
A.B., M.S. Harvard University; M.B.A. Harvard Business School

**Dale Patrick Hurley Jr. 2006**
*Instructor in Mathematics*
B.S. U.S. Naval Academy

**Clara Isaza-Bishop 2002, 2006**
*Instructor in Spanish*
B.A. University of Massachusetts; M.A. Middlebury College

**Carol Jane Israel 1985**
(on sabbatical, fall term)
*Associate Director of Psychological Services; Instructor in Psychology*
B.A., M.A., Ph.D. University of Chicago

**Margaret N. Jackson 1983**
*Associate Director of Psychological Services; Instructor in Psychology*
B.A. SUNY–Binghamton; M.Mus. Manhattan School of Music; M.A., Ph.D. Long Island University

**Derek Benjamin Jacoby 2007**
*Instructor in Music*
B.A. California State University; M.M. New England Conservatory of Music

**Christopher Linde Joel 2005**
*Co-House Counselor*

**Elisa Maria Joel 1994**
*Associate Dean of Admission; Dean of Abbot Cluster*
B.A. Amherst College

**Penny Pawling Joel 1986–1995, 1998**
*House Counselor*
B.A. Dickinson College

**Kristen Carrie Johnson 2003**
*Instructor in Biology on the Israel Family Foundation for Student Research*
A.B. Dartmouth College; Ph.D. Massachusetts Institute of Technology

**Christopher Leslie Jones 1999–2002, 2008**
*Instructor in History and Social Science*
B.A. Amherst College; A.M., Ph.D. Brown University

**Elizabeth C. Joseph 2006**
*Instructor in Mathematics*
B.S. Stella Maris College, India; M.S. Indian Institute of Technology, India; Ph.D. Iowa State University

**Patrick Kabanda 2004**
*School Organist; Instructor in Music*
B.M., M.M. The Juilliard School of Music

**Thomas Henry Kane 2004**
*Instructor in English*
B.A. Harvard University; M.A. New York University; Ph.D. University of Virginia

**Richard Jon Keller 1992**
*School Physician, Board Certified Pediatrics and Pediatric Endocrinology*
B.S. Yale University; M.D. New York University School of Medicine

**Karen Angela Kennedy 1985**
*Scheduling Officer, Athletics; Instructor in Athletics*
B.S. Springfield College; M.A. Boston University

**Theodore Kepes Jr. 2006**
*Roman Catholic Chaplain on the Philip M. Drake Catholic Ministry Foundation*
B.S. Lewis University; M.A. Loyola University; M.A., Ph.D. Boston College

**Nicholas Van Houten Kip 1968**
*Instructor in Classics on the Alfred Lawrence Ripley Foundation*
A.B. Princeton University; M.A. Trinity College

**Marc Dana Koolen 1974**
*Chair of Biology Department; Instructor in Biology*
B.S. St. Lawrence University; M.S. Purdue University

**Elizabeth Gail Korn 1986**
*Associate Dean of Studies and Registrar*
B.A. Wesleyan University; Ed.M. University of California–Berkeley; Ed.D. Harvard University

**Douglas John Kuhlmann 1983**
*Instructor in Mathematics on the Class of 1915/Garriques Teaching Foundation*
B.S. St. Louis University; M.A., Ph.D. Northwestern University

**Michael J. Kuta 1983**
*Director of Athletics on the John H. Castle Jr. Foundation for the Director of Athletics; Chair of Athletics Department; Instructor in Athletics; Athletic Trainer*
A.S. Berkshire Community College; B.S. Northeastern University

**Christina Rae Landolt 2007**
*Instructor in Music*
B.A. University of California

**Corbin Frederick Lang 1996**
*Instructor in Mathematics*
B.S. University of Oregon; M.S. Montana State University

**Nancy Marie Lang 1993**
*Instructor in Mathematics*
B.A. Cornell University; M.S. University of Massachusetts–Lowell

**Mika Elias Latva-Kokko 2005**
*Instructor in Physics*
M.Sc., Ph.D. University of Jyvaskyla

**William D. Leahy 2007**
*Senior Associate Dean, Admission*
B.A. Boston University

**Matthew John Lisa 2001**
*Instructor in Mathematics*
B.A. Wesleyan University; M.S.T. University of New Hampshire

**Maria Moroz Litvin 1987**
*Instructor in Mathematics (SYA)*
M.S. Moscow School of Education

**Peter Anthony Lorenco 1983**
*Instructor in Music*

**William Joseph Lychack 2006**
*Writer in Residence on the Roger L. Murray Teaching Foundation*
B.A. Connecticut College; M.F.A. University of Michigan

**Lixia Ma 2005**
*Instructor in Chinese*
B.A. Beijing Institute of Light Industry; M.A., Ph.D. University of Iowa

**John Richard Maier 1987**
*Instructor in Spanish*
B.A. Ohio Wesleyan University; M.A. University of Minnesota; Ph.D. University of Wisconsin

**Vivien Valenzuela Mallick 1999**
*Associate Dean of Admission*
B.A. Tufts University

**Temba Tebogo Maqubela 1987**
*Assistant Head for Academics, Dean of Faculty on the Eduard F. Elson Foundation, Instructor in Chemistry*
B.S. University of Ibadan; M.S. University of Kentucky

**Vuvelwa Mpho Maquhela 1987–1994, 1996**
*Instructor in English*
B.A. Fort Hare University; M.A. Lesley College

**Christine A.G. Marshall 2008**
*Instructor in Biology*
A.B. Smith College; Ph.D. Columbia University

**Susan Richardson McCaslin 1977–1981, 1985**
*Associate Dean of Faculty; Instructor in Philosophy and Religious Studies on the Abbot Academy Teaching Foundation*
A.B. Smith College; M.T.S. Harvard Divinity School

**Frances Marie McCormick 2006**
*Instructor in Art*
B.A., B.F.A. Emmanuel College

**Thomas Earl McGraw 1983**
*Instructor in English*
B.A. University of Notre Dame; M.S. Boston University

**Michael James McHugh 1994**
*Instructor in Mathematics*
B.A. Columbia University; M.S., Ph.D. University of New Hampshire

**Kathryn Jude McQuade 2006**
*Instructor in English*
A.B. Princeton University

**Peter T. Merrill 1989**
*Head of the Division of World Languages on the David M. Underwood Teaching Foundation for the Chair of the Language Division; Instructor in Russian*
B.A., A.M. University of Pennsylvania; M.A., Ph.D. University of California–Los Angeles

**Elizabeth Ann Meyer 1998**
*Instructor in Classics on the Richard J. Stern Instructorship*
B.A., M.A. University of Colorado; Ph.D. Boston University

**Leon Adrian Modeste III 1986**
*Instructor in Athletics*
B.S. Springfield College; M.Ed., Cambridge College

**Vincent Joseph Monaco 1984**
*Instructor in Music*
B.Ed. University of Massachusetts; M.M. Boston University

**Herbert Harry Morton III 1975**
(on sabbatical)
*Instructor in Mathematics*
A.B. Dartmouth College

**Mary Minot Mulligan 1984**
*Instructor in History and Social Science*
A.B. Mount Holyoke College; J.D. Northeastern University; M.A.L.S. Wesleyan University

**Rajesh Ramesh Mundra 1996**
*Assistant Dean of Community and Multicultural Development, Instructor in Biology*
B.A. Brandeis University; M.A.T. Brown University

**Aya Silvia Murata 1992**
*Dean of Pine Knoll Cluster, Advisor to Asian and Asian American Students*
B.A. Bates College; A.M. Harvard University

**Paul Daniel Murphy 1989**
*Dean of Students; Instructor in Mathematics*
B.A. Bates College; M.S.T. University of New Hampshire

**Billy W. Murray 1996**
*Instructor in Theatre and Dance*
B.A. St. Andrews Presbyterian College; M.F.A. University of North Carolina–Greensboro

**Peter Anthony Neissa 2007**
*Instructor in Spanish*
B.A. University of Massachusetts–Amherst; A.L.M. Harvard University; Ph.D. Boston College

**Jonathan I. Nicholson 2007**
*Assistant Director of College Counseling*
B.A. Kenyon College; M.A. Vanderbilt University

**Elly Oloo Nyamswaya 2007**
*Instructor in English*
B.A. Kenyatta University, Kenya

**Kevin Thomas O'Connor 1985**
*Instructor in English on the Frederick W. Beinecke Teaching Foundation*
B.A. University of Notre Dame; M.A. University of Virginia

**Caroline Elizabeth Odden 2001**
*Instructor in Physics on the Richard J. Phelps Instructorship; Supervisor of the Phillips Academy Observatory*
B.A. Yale University; M.S. University of New Hampshire

**Christopher Thomas Odden 2001**
(on sabbatical)
*Instructor in Mathematics*
A.B. Harvard University; Ph.D. Duke University

**Emmanuel A. Odjo 2006**
*Instructor in French*
B.A. University of Lagos, Nigeria; M.A. Université de Franche-Comte, Besançon; Ph.D. University of Louisiana

**Deborah Mary Olander 2002**
*Instructor in Academic Support, Instructor in Mathematics*
B.A. State University of New York; M.S. Stanford University; M.Ed. Harvard University

**James Michael Orent 2007**
*Conductor*
B.A. Amherst College

**J. Megan Paulson 2005**
*Instructor in History and Social Science*
B.A. Stanford University; M.A. University of Pennsylvania

**Randall Scott Peffer 1978**
*Instructor in English on the Jonathan French Foundation*
B.A. Washington & Jefferson College; M.A. University of New Hampshire

**David Albert Penner 1966**
*Instructor in Mathematics on the Elizabeth Milbank Anderson Foundation*
B.A. Amherst College; M.A. University of Maryland

**Carroll Perry III 2000**
*Instructor in History and Social Science*
B.A. Williams College;
M.A. Johns Hopkins University

**Margaret Campbell Phelps 2007**
*Instructor in Biology; Assistant, Academic Support Center*
B.A. Connecticut College

**Elizabeth Reed Poland 2008**
*Instructor in French*
B.A. University of Virginia; M.A. Stanford University

**Asabe Wabida Poloma 2008**
*Director of the Institute for Recruitment of Teachers*
B.A. Hampton University; M.A. Old Dominion University;
M.A. Columbia University

**David Brian Pottle 1977**
*Chair of Classics Department; Instructor in Classics on the John C. Phillips Foundation*
B.A. Northeastern University;
Ph.D. Tufts University

**José William Powell 2006**
*Assistant Dean of Admission and Director of Student of Color Recruiting*
B.S. Northeastern University

**Kathleen R. Pryde 1994**
*Chair of the Physics Department; Instructor in Physics on the George Peabody Foundation*
B.S. University of Washington

**Alice Purington 1986**
*Associate Director of College Counseling*
B.A. Vassar College; M.Ed. Tufts University

**Edwin Gustavus Quattlebaum III 1973**
*Instructor in History and Social Science on the Donna Brace Ogilvie Teaching Foundation No. 2*
A.B. Harvard College; M.A., Ph.D. University of California–Berkeley

**Ruth F. Quattlebaum 1979**
*Archivist; Instructor in Art*
A.B. Wheaton College;
M.A. Columbia University

**Peter Rathbone Ramsey 1995–2004, 2006**
*Secretary of the Academy*
B.A. St. Lawrence University

**Keith Anthony Robinson 2003**
*Instructor in Biology and Instructor in Chemistry on the John H. Porter Jr. Bicentennial Instructorship*
A.B. Bowdoin College

**Catherine Kilburn Roden 2005**
(on leave of absence)
*Instructor in Biology; Instructor in Chemistry*
B.A., M.A. Wesleyan University

**John Edward Rogers 1990**
*Dean of Studies; Instructor in Chemistry; Advisor to Head of School for Sustainability*
B.A. University of Virginia;
A.M. Harvard University

**E. Anthony Rotundo 1981**
*Instructor in History and Social Science on the Alfred Ernest Stearns Foundation; Co-Director, Brace Center*
B.A. Wesleyan University;
M.A.T. Harvard University;
Ph.D. Brandeis University

**Alana Jane Rush 2007**
*Assistant Director, Community Service*
B.S. University of Florida–Gainesville

**Patricia Claire Russell 1989**
*Head of Division of Natural Sciences on the McKee Teaching Foundation; Instructor in Biology; Instructor in Physics; Sustainability Coordinator*
A.B. M.A.T. Brown University

**Jeanette Marie Saraidaridis 2007**
*Instructor in Chemistry*
Sc.B. Brown University

**Aneesa Sayall 2007**
*Instructor in History and Social Science*
B.A. Wesleyan University

**Daniel Joseph Schneider 2004**
*Instructor in Mathematics on the Harris Family Instructorship in Mathematics*
A.B. Harvard University;
M.A. Columbia University

**Natalie Gillingham Schorr 1974**
*Instructor in French on the Ammi Wright Lancashire Teaching Foundation*
B.A. McGill University; d.e.s. Aix Marseille; M.A. University of Pennsylvania

**Nina Savin Scott 1990–1992, 1995**
*Instructor in English*
B.A. Duke University;
M.I.A. Columbia University

**William Wallace Scott 1987**
*Instructor in Mathematics on the Emilie Belden Cochran Foundation*
B.A. The Colorado College;
M.A.L.S. Wesleyan University

**Christopher Livingston Shaw 1982–1988, 1994**
(on sabbatical)
*Instructor in History and Social Science*
B.A. Wesleyan University; M.A.L.D., Ph.D. Fletcher School of Law and Diplomacy, Tufts University

**Teruyo Shimazu 1999**
*Instructor in Japanese*
B.A. Seinan Gakuin University;
Ed.M. University of North Carolina

**Lani Marie Silversides 2006**
*Instructor in Mathematics*
B.S. University of Vermont

**Stephen Adam Silversides 2006**
*Assistant Dean of Admission*
B.A. Colgate University

**Jonathan Angell Stableford 1976**
*Chair of the English Department on the Richard Adamson Lumpkin Teaching Foundation for the Chair of the English Department; Instructor in English on the Frederick W. Beinecke Teaching Foundation*
B.A. Williams College;
M.A.T. Wesleyan University

**David A. Stern 2001**
*Instructor in Chemistry*
B.S. Lafayette College;
Ph.D. University of New Hampshire

**Erin E. Strong 2005**
*Chair of the Theatre and Dance Department; Instructor in Theatre and Dance on the Lumpkin Family Bicentennial Instructorship*
B.S. Skidmore College;
M.A. New York University

**Ritsuko Wada Sullivan 2008**
*Instructor in Japanese*
B.S., M.A. University of Alabama

**Lisa Johnson Svec 1986–1989, 1990**
*Chair of the German Department; Instructor in German on the John Mason Kemper–Class of 1949 Teaching Foundation*
B.A. Dartmouth College;
M.A. Tufts University

**Victor Svec 1980**
*Chair of the Russian Department; Instructor in Russian on the A.Wells Peck Teaching Foundation*
B.A. University of Washington

**Rabbi Michael Bruce Swarttz 2008**
*Jewish Chaplain*
B.A., M.Ed. Temple University

**Tracy Manforte Sweet 2006**
*Director of Academy Communications*
B.A. University of New Hampshire

**Elwin Sykes 1973–1996, 2002**
*Instructor in English on the Donna Brace Ogilvie Teaching Foundation I*
A.B., M.A., Harvard University

**Rebecca Miller Sykes 1976–1984, 1988**
*Associate Head of School*
A.B. Radcliffe College;
M.S.W. Simmons College

**Frank Pruden Tipton 2005**
*Instructor in History and Social Science on the Frederick S. Allis Instructorship in History*
B.A. Columbia University
M.A. Georgetown University

**Susanne A. Torabi 2005**
*International Student Coordinator*
B.A., M.A. University of Munster

**Paul Francis Tortorella 2001**
*Instructor in English*
B.A. Yale University;
M.A. SUNY–Buffalo

**Catherine DuBay Tousignant 1999**
*Instructor in English*
B.A., M.A., University of Virginia

**Emily Ellen Trespas 1999**
*Instructor in Art*
B.A. Mt. Holyoke College;
M.F.A. Cornell University

**Elisabeth Essex Tully 2001**
(on 6-month sabbatical)
*Director of the Oliver Wendell Holmes Library on the Abbot Stevens Foundation*
A.B. Duke University; M.P.H. University of North Carolina;
M.L.S. SUNY–Albany

**Shirley Ann Veenema 1979**
*Chair of the Art Department, Instructor in Art on the Class of 1946 Teaching Foundation*
B.A. Bucknell University;
M.A. Rowan University

**James Frederick Ventre 1983–1986, 1990**
*Director of Financial Aid and Admission Operations*
A.B. Dartmouth College

**Flavia Mayrinck Vidal 2001**
*Instructor in English on the Harris Family Instructorship in English*
B.A. Hampshire College; Ph.D. Brandeis University

**Christopher Robert Hugh Walter 1977–1980, 1982**
*Instructor in Music on the Independence Foundation Teaching Endowment No. 3*
M.A. The Queen's College Oxford University; A.R.C.M. Royal College of Music, London

**Elizabeth Ebbott Washburn 1980**
*House Counselor, Academic Advisor*
B.A. Dartmouth College

**Peter Davis Washburn 1980**
*Dean of West Quad South Cluster, Instructor in Mathematics*
B.A. Syracuse University

**J. Peter Watt 1988**
*Instructor in Physics on the Frederick W. Beinecke Teaching Foundation*
B.S., M.S. Dalhousie University; Ph.D. Harvard University

**Stephen Blazier Wicks**
**AA 1971, 1973**
*Instructor in Art on the Samuel Harvey Taylor Teaching Foundation*

**Gregory Joseph E. Wilkin 1980**
*Instructor in English*
B.A. Yale College; M.A., Ph.D. University of Toronto

**J. Derek Williams 1980**
*Instructor in History and Social Science on the Margaret S. and F. Maurice Newton Teaching Foundation*
B.A. Wesleyan University; M.A. University of North Carolina

**Judith Tribo Wombwell 1995**
*Instructor in Dance*
B.A. Old Dominion University

**Gongming Yan 2006**
*Instructor in Chinese*
B.A. Peking University

**Fei Yao 1991**
*Instructor in Physics*
B.S. Beijing Polytechnic University; M.A. Brooklyn College of SUNY

**Marlena Lee Ysalguez 2008**
*Academic Support Specialist*
B.A. College of William & Mary; M.S. Simmons College

**S. Thayer Zaeder 1999**
*Instructor in Art*
B.F.A. Philadelphia College of the Arts; M.F.A. University of Minnesota

**Therese Y. Zemlin 2002**
*Instructor in Art–Sculpture on the Beverly V. and Donald Jones Mid-Career Instructorship*
B.F.A. University of Illinois; M.F.A. University of Texas–Austin

**Marisa Clara Zepeda 2008**
*Assistant Dean of Admission*
B.S. Massachusetts Institute of Technology

## TEACHING FELLOWS

**Hillary Russell Abe 2008**
*Teaching Fellow in English*
B.A. Dartmouth College

**Alexandra A. Bondar 2008**
*Teaching Fellow in Russian*
B.A., M.A. Kamchatna State Technical University

**William Rutherfoord Boysen 2008**
*Teaching Fellow in Biology*
B.A. Amherst College

**John Trevor Brogan 2008**
*Teaching Fellow in Chemistry*
B.S. Vanderbilt University

**Sheena Suresh Dasani 2008**
*Teaching Fellow in History*
A.B. Princeton University

**Hailey Linda Folmer 2008**
*Teaching Fellow in English*
B.A. Smith College

**Ernesto Gonzalez-Giraldo 2008**
*Teaching Fellow in Chemistry*
A.B. Harvard University

**Zachary Kevin Hobbs 2008**
*Teaching Fellow in Community Service*
B.A. Boston University

**Robert Scoutten Kingery 2008**
*Teaching Fellow in Mathematics*
B.S. University of Southern California

**Jacqueline Marie Latina 2008**
*Teaching Fellow in Chemistry*
A.B. Princeton University

**Timothy Charles McCall 2008**
*Teaching Fellow in German*
B.A. Bates College

**Ah-Young Song 2008**
*Teaching Fellow in English*
B.A. Brown University

**Jiao Tie 2008**
*Teaching Fellow in Chinese*
B.A. Lanzhou University; M.A. Beijing Normal University

**Taylor Bridwell Washburn 2008**
*Teaching Fellow in Mathematics*
B.A. Princeton University

## ADMINISTRATORS

**Joda Glossner Alian 2008**
*Assistant Director of Alumni Affairs for Communications*
B.A. Lebanon Valley College

**Brian Thomas Allen 2004**
*Director of the Addison Gallery of American Art on the Mary Stripp Kemper and R. Crosby Kemper Addison Gallery Directorship*
B.A. Wesleyan University; J.D. University of Connecticut School of Law; M.A. Williams College; Ph.D. Yale University

**Christine Marie Atwood 2007**
*Campaign Director*
B.A., M.S. Simmons College

**Malinda Stafford Blustain 2001**
*Director of the Robert S. Peabody Museum*
B.A. University of Florida, M.A. University of Kentucky

**Cara Mia Bruncati 2008**
*Assistant Director of the Parent Fund*
B.A. Union College

**Sandra Lee Butters 2003**
*Director of the Parent Fund*
B.A. Gordon College

**Pauline Bradley Carpenter 2008**
*Leadership Gift Officer*
B.A. University of Maine

**David William Chase 1996**
*Director of Stewardship*
B.A. Brown University

**Megan Eleanor Connor 2008**
*Assistant Director of Annual Giving*
B.A. Regis College
M.P.A. Suffolk University

**Monique Elizabeth Cueto-Potts 2007**
*Coordinator, Associates Program & Admission, IRT*
B.A. Georgetown University; M.S. Bank Street College of Education

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*Principal Gift Officer*
B.A. Rollins College

**Amy Churchill Falls 2005**
*Chief Investment Officer*
B.A. Georgetown University, M.A. Harvard University, John F. Kennedy School of Government

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*Associate Director of Addison Gallery on the Robert M. Walker Foundation for Curator/Art Historian*
B.A. Smith College; M.S. Columbia University Graduate School

**Maureen Patricia Ferris 2007**
*Director of Human Resources*
B.A. University of New Hampshire; M.A. University of Massachusetts–Amherst

**David Alexander Flash 2001**
*Director of Gift Planning*
B.A. Bates College

**Scott A. Friedman 2008**
*Leadership Gift Officer for Educational Outreach*
B.A. University of Connecticut, M.A., M.M.H.S. Brandeis University

**Kimberly Ann Gerighty 2006**
*Assistant Director of Annual Giving*
B.A. SUNY–Albany

**Diane Lorraine Glynn 2007**
*Assistant Director of Annual Giving*

**Leislie Godo-Solo 2002**
*Associate Director of the Institute for Recruitment of Teachers*
B.A. Cleveland State University; M.A. University of Rhode Island

**Barbara Gross 2008**
*Senior Associate Director of Principal Gifts*
B.A. Bowdoin College

**Andrew P. Gully 2005**
*Advisor to the Phillipian*
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**Elliot Hacker 1992**
*Comptroller and Assistant Treasurer*
A.B. Bowdoin College; M.B.A./M.S. Northeastern University School of Accounting

**Ellen Gibson Hardy 1994**
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*Director of Design Services*
A.S. Garland-Simmons College; School of the Museum of Fine Arts

**Victoria Anne Harnish 2007**
*Director of Campaign Communications*
B.S., M.S. Boston University

**Ann Carroll Harris 1996**
*Director of Class, Reunion, and Parent Giving*
B.A. Trinity College; M.B.A. Boston University

**William S. Harrold 2006**
*Leadership Gift Officer*
B.A. University of Massachusetts–Amherst; M.A. Emerson College; J.D. Suffolk University

**Sally Virginia Holm 2008**
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B.A. University of Iowa; M.A. University of Southern California

**Richard Turner Howe 2001**
*Associate Director of Alumni Affairs and Director of Reunions and Classes*
B.A., M.B.A. Harvard University

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B.A. Middlebury College; M.A. John F. Kennedy University

**Nancy E. Imbriano 1997**
*Associate Director of Annual Giving*
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**Nancy K. Jeton 2006**
*Special Assistant to the Head of School*
B.A. Dartmouth College; M.R.P. University of North Carolina

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B.A., M.A.T. Yale University

**Luanne Mary Kirwin 2006**
*Director of Development*
B.A. Merrimack College; A.L.M. Harvard University

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B.S. Suffolk University

**Jeffrey Edward Marzluft 2006**
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B.A. Colgate University; M.A.T.S. Boston University

**Maureen Foley Nunez 2003**
*Director of Risk Management and Administrative Services*
B.S. U.S. Naval Academy; M.A.S. Johns Hopkins University

**Connie B. Pawelczak 2008**
*Assistant Director of Gift Planning*
B.A. Doane College

**Stephen Murray Porter 2005**
*Director of Public Information and Web Publishing*
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B.A. Skidmore College

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1969–1992

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